

R H Y M E I N T H E O D E S O F H O R A C E

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S U M M A R Y

In the Odes rhyme between two short syllables is not uncommon, but seems to be hardly felt and to be subject to no rules other than that certain types of neighbouring homoeoteleuton are avoided. The rhyme between two long syllables is commonly between a noun and its attribute, and rarely between two syntactically unrelated words. For the most part this rhyme occurs, in each type of line, between the syllable immediately preceding the caesura and the final syllable of the line. Some differences exist between the different lines and, to a lesser extent, between the different books in the behaviour of rhyme; but between the Sapphics of the Carmen Saeculare and those of the Odes there is a real contrast in the frequency of rhyme. The fact that unrelated endings are seldom found to rhyme in the positions where the rhyme of noun and attribute is most frequent is, in all probability, a deliberate device of the poet. On the other hand, the frequent occurrence in those positions of rhyming noun and attribute would appear to result, at any rate to some extent, from avoidance of rhyme between words in close proximity. Unrelated endings may be said never to rhyme in neighbouring words, but attributive rhyme also is exceedingly rare. The general avoidance of rhyme between unrelated words, as attested by other endings, proves that editorial practice in

deciding between the alternative -ēs, -īs (third declen. acc. plur.) endings is, in many cases, either arbitrary or misguided. It is observed that where either -ēs or -īs rhymes, as frequently happens, with unrelated endings, especially in 'sensitive'¹ positions of the line, rhyme should be avoided by using the alternative form. The same observation regarding unrelated rhyme also shows some few emendations to the text of the Odes to be highly improbable.

1. See Ch. I for explanation of this term.

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1. For explanation of these terms see Ch.I.

I N T R O D U C T I O N

The subject of this thesis is the occurrence of rhyme in the Odes of Horace. It can easily be observed - although the observation appears never to have been made¹ - that attributive rhyme, i.e. rhyme between the endings of a noun and its attribute, is common, whereas rhyme between unrelated endings is rare. The present inquiry seeks to establish whether this contrast is incidental and entirely due to the inevitability of attributive rhyme, or results from a deliberate technique of the poet in avoiding unrelated rhyme, and perhaps even in seeking attributive rhyme. This question in itself seems to merit investigation as contributing to the understanding of Horace's art. It is hoped, in addition, that certain differences, however slight, in the technique especially of Bk.IV as opposed to that of the earlier books, and of the Carmen Saeculare as opposed to the Sapphic poems of the Odes will be found to be of interest. Light may also be thrown on problems of word-order, though this question is not explicitly dealt with here. Finally, a certain benefit may accrue to the textual criticism of the Odes, mainly in matters of spelling, occasionally in the choice between variants and in the refutation of conjectures at variance with the principles here discovered.

1. The nearest approach to the investigation undertaken in this thesis seems to be the work on 'Homoeoteleuta in Horace' by J. Samuelsson (see Bibliography) to which reference has been made herein.

Accordingly my investigation proceeds in the following manner:

- (i) the different lines are examined successively and rhyme frequencies, both absolute and relative to the occurrence of non-rhyming noun and attribute, are established; (ii) a comparison of rhyme frequency is made between the different lines, and (iii) the main features of rhyme behaviour as revealed in (i) and (ii) are considered and discussed; (iv) a comparison is next made, in the light of the conclusions arrived at in (iii), between the four books one with another, and between these and the Carmen Saeculare; (v) the observations on the occurrence of rhyme are brought to bear on the question of -ēs, -īs, (third declen. acc. plur.) endings and on some other textual difficulties.

Because, as earlier stated, work of this kind does not seem to have been undertaken before, it was found necessary to coin a terminology to suit the requirements of the investigation. The chief terms used and the sense in which they are applied are as follows:

- (a) 'attributive rhyme', explained above, e.g.

quicquid de Libycis ver^{it}itur areis 1.1.10;

- (b) 'Attributive grouping': nouns and their attributes, rhyming or non-rhyming, considered collectively ('attributive groups' is used in the same sense);

- (c) 'parallel' rhyme: the rhyme of two co-ordinate words, or of two words standing in the same relation to co-ordinate words; e.g.

quamquam choreis aptior et iocis 2.19.25

nosque et profestis lucibus et sacris 4.15.25

annorum series et fuga temporum 3.30.5;

but, e.g.

quo bruta tellus et vaga flumina 1.34.9,

is not regarded as 'parallel'.

Classed as 'parallel' too are instances (very few in number) of this kind:

Romulum post hos prius an quietum
(Pompili regnum).-. 1.12.33;

- (d) 'unrelated' rhyme: the rhyme between two words which are not in syntactical agreement, e.g.

nil pictis timidus navita puppibus 1.14.14

(te) ruris colonus, te dominam aequoris 1.35.6.

Other terms are used and are explained in Ch.I as the occasion arises.

The figures for the absolute frequency of rhyme (both attributive, parallel, and unrelated), except in -ēs, -īs (3rd declen. accus. plur., see below) , arranged to show the number of instances in the individual positions of a line, are set out in tables, a separate table for each line. The rhymes themselves are written out (where they occur in 'sensitive' positions) in full line in Appendix A. For reasons which will become apparent in due course, it has not been thought helpful to write out the rhymes that occur in the 'neutral'¹ positions of all the lines, but for the benefit of the reader those occurring in the 'neutral' positions of the Sapphics have also been written out in Appendix A.

For reasons discussed in Ch.V, potential rhymes in -ēs, -īs (3rd declen. accus. plur.) have had to be kept apart from the rhymes

1. See Ch.I for explanation of this term.

of other endings. A chapter has been devoted to their treatment.

In the following other cases rhyme is not taken into account in the statistics of the tables:

- (i) when it is between a monosyllable and a final syllable,¹
e.g.

dis carus ipsis 1.31.13

Iliae dum se nimium querenti 1.2.17;

- (ii) When an enclitic is attached to one or (on very rare occasions) both of the rhyming syllables, e.g.

duraeque tellus audit Hiberiae 4.14.50

Natosque maturosque patres 4.4.55.

The reason for leaving (i) out of count is that this thesis is concerned with only the rhyme of endings.² As regards (ii), there is prima facie a difference between absolute endings and endings

1. The rhyme of Relative Pronoun and Antecedent, e.g.

tactu leonem, quem cruenta 3.2.11,

falls (the very few cases of it) into this class and is treated likewise.

2. *With regard to the rhyme of a final syllable and a monosyllable,*
2. Samuelsson rightly points out (ibid. p.115) that in the Odes Horace never has the ending -et followed by et. He believes that such a sequence is deliberately avoided in the Odes since -it et occurs here 13 times and -at et 8 times. He states, moreover, that though -et et is not found in the Epodes, et -et occurs there twice and several times in the Satires. It may be observed, however, that cycni, si (⁶ 7 of the Asclep.) occurs in the Odes (4.3.20), beati, qui (unrelated - 5 6 of the Al⁹) in 4.9.47). Samuelsson adds that even in the Satires and Epistles ac is mostly used instead of et after a verb ending in -et. Though his view that sequences such as -et et are avoided in the Odes is fully accepted here, it is decided for the reason stated above to omit such rhymes from count in order to arrive at conclusions based on unquestionable evidence.

covered by enclitic.¹ These cases have therefore been omitted in order not to confuse the issues. It does, however, appear that the presence of the enclitic does not excuse an unrelated rhyme, and the instances of attributive rhyme obscured by enclitic might therefore have been included in the tables. All rhymes so obscured, as far as they occur in 'sensitive' positions,² are recorded in Appendix A. Rhymes under (i) (i.e. 'monosyllabic' rhymes), both attributive, parallel and unrelated are also recorded, as far as they occur in 'sensitive' positions, in Appendix A.

As intimated above, in order to compare the frequency of attributive rhyme between one position and another in the line, and between one line and another, it has been found necessary to collect statistics for the occurrence (in 'sensitive' positions only) of non-rhyming attributive grouping. The lines containing these groups are written in Appendix B. As in the case of rhyme, here too examples in which elision is involved have been omitted, and 'monosyllabic' instances have not been considered at all. Cases with enclitic attached to one of the two words concerned have been collected and are included in Appendix B, but they have been kept entirely out of count.

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1. Samuelsson suggests (ibid p.112) that Horace inserts enclitic words in order to avoid homoeoteleuton. This observation strengthens the case for leaving the rhyme of syllables so covered out of count. But it must of course be admitted that we are not in a position to know for certain to what extent the enclitic word obscured rhyme.
 2. There is one exception: rhymes of this kind occurring in the 'neutral' positions of the Sapphics are of course recorded in Appendix A together with the other rhymes in those positions of the Sapphics (see above).

Comparison has been made on the lines pointed out in Ch.III with some of the poets (especially Roman) who used the chief metres of the Odes, with Catullus in his Phalaecians, and with Ovid and certain Greek users of the pentameter. The collection of rhymes in this case has not at all taken account of monosyllables, examples with enclitic attached to a syllable, or (in the Latin authors) potential cases in -ēs, -īs (3rd declen. accus. plur.). Details of this aspect of the inquiry (e.g. specific poets, number of lines examined) are given in Appendix C.¹ For this comparative study references are given for the occurrence of rhyme, but the rhymes themselves are not quoted.

In quotations from the Odes the text given is generally the version agreed on by all editors. Where variants exist, these are duly recorded.

The editors chiefly consulted in the course of the investigation are: R. Bentley, O. Keller et A. Holder, E.C. Wickham, Mo. G. Orelli, T.E. Page, R. Heinze, A.Y. Campbell, F. Klingner.² In this thesis therefore the use of the term 'editors' is restricted to these only, and in Ch.V (where -ēs, -īs endings are discussed) it applies, for reasons that will be obvious, to only five of them.

1. This does not apply to Alcaeus and Sappho where, the work being so fragmentary, results were small and have been stated once for all in a footnote to Ch.III.

2. For details concerning these see Bibliography.

In general the Appar. Crit. of Klingner is used, but in Ch.V that of Keller-Holder has been employed because it is the only one to record detail of -ēs, -īs endings.

The symbols (v), (-) are, generally speaking, used with their normal signification. However, in order to distinguish between a long syllable in the fall and a long or anceps syllable in the rise, the latter is denoted thus (=). Rises and falls are counted mechanically as they follow each other in the line. The following illustrations will make the procedure clear:

<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	
Mae	ce	nas	a	ta	vis	e	di	te	re	gi	bus	1.1.1.
<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>		
Au	di	re	mag	nos	iam	vi	de	or	du	ces	2.1.21	

The following abbreviations have been made use of:

Al ¹¹	for Alcaic Hendecasyllable(s)
Al ⁹	" " Enneasyllable(s)
Al ¹⁰	" " Decasyllable(s)
Sapph.	" Sapphic Hendecasyllable(s)
Asclep.	" Asclepiad(s) <u>Minor</u>
Glycon.	" Glyconic(s)
Car. Saec.	" Carmen Saeculare
attrib.	" attributive
parall.	" parallel
unrel.	" unrelated
neighb.	" neighbouring.

CHAPTER I

ANALYSIS OF THE RHYME FREQUENCY IN INDIVIDUAL METRES ACCORDING
TO MAIN, SECONDARY AND NEIGHBOURING POSITIONS

(a) Alcaic ¹¹

TABLE I

Positions in the line	ATTRIB.					PARALL.					UNREL.				
	Books					Books					Books				
	1	2	3	4	Total	1	2	3	4	Total	1	2	3	4	Total
<u>A. SENSITIVE</u>															
<u>5</u> <u>11</u>	3	18	17	11	49		1		2	3	1	1	2	2	6
<u>2</u> <u>11</u>	1	2	1	2	6	1				1	2	1	1	1	5
<u>2</u> <u>5</u>	3				3										
<u>5</u> <u>9</u>		2		1	3				2	2			1		1
<u>B. NEUTRAL</u>															
<u>2</u> <u>7</u>	1				1										
<u>2</u> <u>8</u>			1		1										
<u>2</u> <u>9</u>						1				1		1			1
<u>3</u> <u>7</u>		1	2		3						1		2	2	5
<u>3</u> <u>8</u>		1	4	5	10			1		1	4	3	7	2	16
<u>3</u> <u>9</u>												1			1
<u>3</u> <u>11</u>							1	2		3	2	2	2	1	7
<u>4</u> <u>8</u>												1			1
<u>4</u> <u>9</u>		1			1										
<u>4</u> <u>11</u>													1		1
<u>5</u> <u>8</u>													1		1
<u>7</u> <u>11</u>			2		2			1		1					
<u>8</u> <u>11</u>	1	1		1	3	1				1	1				1

In this line rhyme occurs most often in the position of 5 11, i.e. between the syllable that immediately precedes the caesura and the final syllable of the line, e.g.

doctus sagittas tendere Sericas 1.29.9.

The table shows that altogether 58¹ rhymes are found in 5 11, and that of these 49 are attrib., 3 are parall., and 6 are unrel. In no other position of the line is so high a number of attrib. rhymes found.

Now if (for reasons to be stated later in this section) we leave parall. rhymes out of account, the proportion of attrib. to unrel. rhymes in 5 11 is simply 8 : 1. Because, therefore, (i) 5 11 is the position where attrib. rhyme is most frequent in the A1¹¹, and (ii) almost all the rhymes in 5 11 are attrib., it is proposed to call 5 11 the 'main rhyming' position (a term hereinafter reduced to 'main' position) of the A1¹¹. Thus by 'main' position² of a line is indicated a position that is 'sensitive' to rhyme in the sense that whereas attrib. rhyme occurs there comparatively quite often, yet the occurrence of unrel. rhyme appears to be for some reason or other limited. In due course an attempt will be made to explain the significance of the limited occurrence of unrel. rhyme in main positions.²

The cases of unrel. rhyme in 5 11 are as follows:

-
1. The figure does not account for a 'predicative' rhyme found in the same position. See Appendix A., p. 135, note 1.
 2. This question is discussed in Ch. III.

- | | | |
|-----|---|----------|
| (a) | inmane <u>quantum</u> <u>discrepat</u> : <u>impium</u> | 1.27.6. |
| (b) | o saepe <u>mecum</u> <u>tempus</u> in <u>ultimum</u> | 2.7.1. |
| (c) | late <u>tyrannus</u> : <u>cras</u> <u>foliis</u> <u>nemus</u> | 3.17.9. |
| (d) | <u>cervice</u> <u>tinguet</u> : <u>te</u> <u>nihil</u> <u>attinet</u> | 3.23.13. |
| (e) | <u>nido</u> <u>laborum</u> <u>propulit</u> <u>inscium</u> | 4.4.6. |
| (f) | <u>maior</u> <u>Neronum</u> <u>mox</u> <u>grave</u> <u>proelium</u> | 4.14.14. |

Strong syntactical stop separates the rhyming syllables in three of the six cases above (1.27.6; 3.17.9; 3.23.13). Indeed it would seem that the syntactical stop provides an excuse for this sort of rhyme. Perhaps the stop, by breaking up the unity of the sentence, makes rhyme less audible. An attempt will later be made (see Ch.III) to show that the presence of syntactical stop in such cases is probably significant.¹ There is no excuse for the remaining three unrel. rhymes in 2 11. They are accordingly accepted as valid instances of rhyme between unrel. words and will, it is hoped, be shown in due course (Ch.III) to be exceptions to a genuine rule.

The position 3 8 (discussed along with others below) excluded, it is found that 2 11 contains the next highest number of rhymes. An example of rhyme in this position is

natis in usum laetitiae scyphis 1.27.1.

Altogether 12 rhymes² are found in this position, and of these 6

-
1. This view of the effect of syntactical stop separating rhyming syllables is also held by Samuelsson. In discussing identical verbal endings in successive words in the Satires and Epistles he remarks (p.113 n.3) that because of strong syntactical stop or caesura these instances of homoeoteleuton seem hardly noticeable.
 2. Two instances of rhyme, one attrib. and the other parall., with enclitic attached to 2, are not included. See 'Introduction' for the reason of exclusion, and Appendix A for the rhymes themselves.

are attrib., 1 is parall., and 5 are unrel.

Unlike 3 8, 2 11 consists invariably of two long syllables, so that its rhyme is comparable to that of 5 11. Because, thus, it is the position containing the next highest number of rhymes comparable to those in 5 11, 2 11 is called the 'secondary rhyming position' of the A1¹¹ (and, like its counterpart in the other metres, is referred to henceforth simply as 'secondary' position). The secondary position is also regarded as sensitive, though sensitive perhaps to a lesser degree than the main position is.

The cases of unrel. rhyme in 2 11 are:

- | | | |
|-----|------------------------------------|----------|
| (a) | frui paratis et valido mihi | 1.31.17 |
| (b) | ruris colonus, te dominam aequoris | 1.35.6 |
| (c) | vidi docentem, credite posteri | 2.19.2 |
| (d) | somnum reducent; somnus agrestium | 3.1.21 |
| (e) | Drusus Genaunos, inplacidum genus | 4.14.10. |

In 4 of the 5 cases the rhyming syllables are separated by syntactical stop which, in the last three, is quite strong (in (c) credite posteri is parenthetical, and in (e) inplacidum genus is much the same). It is noteworthy that (a), the only case without the excuse of syntactical stop, has -hi as one of its rhyming syllables. This syllable (like ti-bi, si-bi) is varied in quantity by Horace, e.g.

nec dis amicum est nec mihi te prius	2.17.2
et mihi forsan, tibi quod negarit	2.16.31.

Moreover, Horace regularly admits syllaba anceps at the end of the line, e.g.

limo coactus particulam undique	1.16.14.
---------------------------------	----------

quam si clientum longa negotia

3.5.53.

It might therefore be permissible to assume that we are to read mihi^U, thus avoiding rhyme with frui. Whether, however, a final syllable which owes its quantity to the operation of ^{the} brevis brevis law can retain that short quantity in an accented position is a matter of some dispute among scholars, and therefore 1.31.17 is included as an instance of rhyme.

Long positions in the line between which no long word-end can intercede it is proposed to call 'neighbouring' (henceforth abbreviated to 'neighb.'). For example, in the Al¹¹, 2 5, e.g.

sponso necato barbara serviet

1.29.6,

is regarded as a neighb. position, and so is 2 6 of the Asclep., e.g.

visum parte lupum graminis inmemor

1.15.30⁺

(no long word-end can intercede between visum and lupum, although a monosyllable of course could).

Rhyme is rare in the neighb. positions of the Al¹¹. There are three attrib. rhymes in 2 5¹ (e.g. 1.29.6 above), but no unrel. rhymes; in 5 9 there are 3 attrib. rhymes, e.g.

non Gloris albo sic umero nitens

2.5.18,

2 parall., and 1 unrel. rhyme:

compone lignum: cras Gesium mero

3.17.14.

1. See Appendix A for one case with enclitic attached to 2, and one parall. case also with enclitic attached to 2.

Attention is drawn to the fact that the rhyming syllables, which do not belong to immediate neighbours, are separated by syntactical stop.

Though attrib. grouping takes place in 9 11 no rhyme is found there. What is considered to be the significance of this is discussed in Ch.II and in 'Excursus'.

In so far as even attrib. rhyme is rarely found in them and unrel. rhyme may be said to be excluded from them, neighb. positions appear to be even more sensitive than main positions.

The remaining rhymes in this line occur in positions in many of which the proportion of both attrib. and unrel. is more or less even. (e.g. 3 7 - see Table I). In some few exceptional positions there is only an insignificant number (frequently just one) of either attrib. or unrel. rhymes (e.g. 2 7, 3 9), whilst in others unrel. rhyme is either largely or wholly predominant (e.g. 3 11). In all these positions rhyme is commonly between two short syllables in the fall, occasionally one of the two short syllables being anceps in final rise (e.g. 3 8, 8 11), and thus differs significantly from the rhyme in the positions which have been defined above as 'sensitive'. To such positions the term 'neutral' is applied, as opposed to 'sensitive', since they are obviously indifferent to rhyme. Now it may be observed from the table for the A1¹¹ that rhyme (both attrib. and unrel.) in some neutral positions (e.g. 3 8) is comparatively frequent. This frequency would seem to be due to the fact that in these short positions endings in short vowel

are bound to be very frequent, and that of the short vowel endings that in e (e.g. of infinitives, 3rd declension ablative singular) is particularly frequent. The following examples of rhyme in some of these positions may serve to illustrate the point:

A. Attrib.

2 7

gratusu puellae risusu ab angulo 1.9.22.

2 8

sponsusu lacessat regiusu asperum 3.2.10.

3 8

tum spissaa ramis laureaa fervidos 2.15.9.

contractaa pisces aequoraa sentiunt 3.1.33.

retortaa tergo bracchiaa libero 3.5.22.

fecundaa culpae saeculaa nuptias 3.6.17.

dicendaa Musis proeliaa; non ferox 4.9.21.

fortunaa lustro prosperaa tertio 4.14.37.

custodea rerus Caesarea non furor 4.15.17.

edictaa rumpent Iuliaa, non Getae 4.15.22

8 11

campus sepulchris impiaa proeliaa 2.1.30.

demisit hostem vividusu impetusu 4.4.10.

B. Unrel.

3 7

mercedea quae te cunquea domat Venus 1.27.14.

temptarea multa caedea bidentium 3.23.14.

37 (Contd.)

non ante <u>ve</u> rso lene <u>re</u> merum cado	3.29.2.
sensere <u>re</u> quid mens rite <u>re</u> , quid indoles	4.4.25.
virtute <u>re</u> functos more <u>re</u> patrum duces	4.15.29.

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stravere <u>re</u> ventos aequore <u>re</u> fervido	1.9.10.
compesce <u>re</u> mentem: me quoque <u>re</u> pectoris	1.16.22.
securus <u>re</u> . o, quae fontibus <u>re</u> integris	1.26.6.
pugnare <u>re</u> Thracum est. tollite <u>re</u> barbarum	1.27.2.
quicumque <u>re</u> terrae munere <u>re</u> vescimur	2.14.10.
plenoque <u>re</u> Bacchi pectore <u>re</u> turbidum	2.19.6.
in rebus <u>re</u> . illum ex moenibus <u>re</u> hosticis	3.2.6.
segnesque <u>re</u> nodum solvere <u>re</u> Gratiae	3.21.22.
mundaeque <u>re</u> parvo sub lare <u>re</u> pauperum	3.29.14.
impune <u>re</u> , Lolli, carpere <u>re</u> lividas	4.9.33.

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et Musa <u>re</u> cordi est. hic tibi copia <u>re</u>	1.17.14.
amore <u>re</u> peccas. quidquid habes, age <u>re</u>	1.27.17.
deducte <u>re</u> Bruto militiae duce <u>re</u>	2.7.2.
potamus <u>re</u> uncti? dissipat Euhius <u>re</u>	2.11.17.
audit <u>re</u> , an me ludit amabilis <u>re</u>	3.4.5.

(For further examples of this kind of rhyme see, in Appendix A,

'Rhyme in the Neutral Positions of the Sapphics'.)

In the other lines rhyme in neutral positions displays exactly

the same features which have been pointed out for the Al^{11} (cf. in Tables I - ^V~~IV~~). It has been stated earlier that these positions make no distinction between attrib. and unrel. rhyme, perhaps because the rhyme of short-vowelled syllables is hardly audible (consider the examples in 3 7, 3 8 above). It will therefore be hardly an error to exclude them henceforth from the discussion except when and where they may be useful as a contrast.

In a similar way, and for a similar reason, the occurrence of parall. rhyme will not be discussed. This rhyme is, from its nature, understandably rare, and does not recur sufficiently often in any one position to make it possible to decide whether it should be classed with attrib. rhyme or with unrel. (see figures for parall. rhyme in Tables I - VI). In subsequent analyses, therefore, attention is directed almost exclusively to attrib. and unrel. rhyme in main, secondary, and neighb. positions, although the number of parall. rhymes in each case will be stated.

These positions having been established for the Al^{11} , the other lines will next be examined in turn with the same aim and according to the same method, except that neutral positions are not taken into account and for parall. rhyme mere figures are given.

(b) Alcaic ⁹TABLE II

Positions in the line	A T T R I B .					P A R A L L .					U N R E L .				
	Books					Books					Books				
	1	2	3	4	Total	1	2	3	4	Total	1	2	3	4	Total
<u>A. Sensitive</u>															
<u>6</u> <u>9</u>	1	2	6	2	11										
<u>2</u> <u>2</u>	1	2		1	4			1		1					
<u>B. Neutral</u>															
<u>3</u> <u>6</u>		1			1			1		1					
<u>3</u> <u>7</u>											1	3	1	3	8
<u>3</u> <u>9</u>		1			1			2		2		1	3	2	6
<u>4</u> <u>9</u>	1				1										
<u>5</u> <u>9</u>		1			1										

Strictly speaking, the position where attrib. rhyme is mainly found in this line is a neighb. position (see Ch. II p. 52), and moreover, no other neighb. position in this line contains rhyme. However, in order not to confuse the terminology it will be spoken of for the present only as 'main'.

This main position is 6 9, e.g.

mutare loricis Hiberis

1.29.15.

Here are found 11 attrib. rhymes,¹ but no parall. or unrel. rhymes.

The secondary position is 2 9, e.g.

pronos relabi posse rivos 1.29.11;

it contains 4 attrib. rhymes,² 1 parall. rhyme,³ and no unrel. rhymes.

-
1. See Appendix A for 6 cases with enclitic attached to 6.
 2. See Appendix A for 2 cases with enclitic attached to 2.
 3. See Appendix A for one case with enclitic attached to 2.

(c) Alcaic¹⁰TABLE III

Positions in the line	A T T R I B .					P A R A L L .					U N R E L .				
	Books					Books					Books				
	1	2	3	4	Total	1	2	3	4	Total	1	2	3	4	Total
<u>A. Sensitive</u>															
<u>4 10</u>	5	9	15	7	36	1		1		2				2	2
<u>7 10</u>			1	1	2										
<u>4 7</u>			1		1										
<u>B. Neutral</u>															
<u>2 6</u>		1			1						1			1	2
<u>2 7</u>											1				1
<u>2 8</u>	1		4	1	6		1			1	2	5	5	1	13
<u>2 10</u>		3			3										
<u>3 10</u>	1			1	2		1			1					
<u>4 8</u>											1				1
<u>5 10</u>											1				1
<u>6 8</u>		1	1		2						1	2	1		4
<u>6 10</u>				1	1			1		1					
<u>8 10</u>		1	2		3										

The main position of this line is 4 10, e.g.

Delmatico peperit triumpho

2.1.16.

There are, in this position, 36 attrib. rhymes, 2 parall.,¹ and

1. In 4.14.4 Orelli and Wickham, followed by Page, read fastos, which makes parall. rhyme in 4 10 with titulos; the others read fastus. The MSS are divided on the point. Because of the uncertainty therefore this line has had to be omitted from the count of parall. rhymes in 4 10.

2 unrel. The proportion of attrib. to unrel. rhymes in the main position here is thus 18 : 1.

The two unrel. rhymes in 4 10 are:

(a) coniugibus puerisque primus 4.9.24.

(b) temporibus dubiisque rectus 4.9.36.

The occurrence of these two rhymes in the same poem is made more striking by the fact that rhythmically they are identical and in syntactical structure very similar. It may be worth noting that, like 2 of the 3 unexcused examples of unrel. rhyme in the main position (5 11) of the Al¹¹ (see above), they are in Bk.IV. The possible significance of this circumstance is to be examined in Ch.IV. Ch.III will examine the types of syllables found in unrel. rhyme.

The secondary position 7 10 of the Al¹⁰ is really a neighb. position (see Ch.II, p.52), but for the reason given above with regard to the main position of the Al⁹ it is spoken of here as secondary.

7 10 contains 2 attrib. rhymes¹:

usque nec Armeniis in oris 2.9.4.

aut Lacedaemonium Tarentum 3.5.56.

There are no parall. or unrel. rhymes in this position.

In the neighb. position 4 7, one attrib. rhyme is found:

1. See Appendix A for 11 cases with enclitic attached to 7.

malobathro Syrio capillos

2.7.8.

There are no parall.¹ or unrel. rhymes in this position.

1. See Appendix A for 3 cases with enclitic attached to 7.

(d) Car. Saec.TABLE IVB

POSITIONS	ATTRIB.	PARALL.	UNREL.
<u>A. Sensitive</u>			
<u>5</u> <u>11</u>	1		1
<u>3</u> <u>11</u>	2		
<u>B. Neutral</u>			
2 6	1		1
2 7			
2 9			2
6 9			1
7 9			2

The main position of the Sapph. line is 5 11, e.g.

vivet extento Proculeius aevo 2.2.5.

Altogether, in the Odes, there are 60 rhymes in 5 11, of which 54 are attrib.¹, 3 are parall., and 3 are unrel. The proportion of attrib. to unrel. rhymes in this position is thus 18 : 1.

1. The figures do not take account of two potential ^{attrib.} rhymes in -vos (-vus) and -vom (-vum) which are discussed in Ch.V.

Following are the unrel. rhymes in 5 ll:

- (a) lusimus tecum, quod et hunc in annum 1.32.2.
- (b) te greges centum Siculaeque circum 2.16.33.
- (c) impudens Orcum moror: o deorum 3.27.50.

The rhymes in (a) and (c) are considered to be excused by syntactical stop; that in (b) seems to be excused by the fact that circum is not an independent word but is to be taken with mugiunt in the next line (mugiunt vaccae, tibi.....). Klingner appears to be inclined to take them together, for he compares "circum - mugiunt (?)" with cases in which "idem vocabulum pergit in Adonium" (e.g.gemmis neque purpura ve - Nale neque auro, 2.16.7-8).¹

Heinze too seems to think they should be taken together; he prints them as one word in the comment, "über das Zeugma greges circummugiunt"². There are examples of synapheia only between the third Sapph. and the Adonius, but since there is synaloepha between the second and the third Sapph., as in e.g. the next line (mugiunt vaccae, tibi tollit hinnitum Apta.....) there seems to be no good reason why the synapheia should here (i.e. between vv.33, 34) be excluded. Hence all the unrel. rhymes in the main position here may be said to have an excuse.

There are two secondary positions in the Sapph. line (of the Pdes):

-
- 1. Ed. F. Klingner., Appendix p.318 (VI)
 - 2. Ed. R. Heinze, ad loc.

(i) 3 11, e.g.

unico gaudens mulier marito 3.14.5.

This position contains 16 rhymes, of which 11 are attrib.,¹ 3 are parall., and 2 are unrel.

The unrel. rhymes in 3 11 are:

(a) Gadibus iungas et uterque Poenus 2.2.11.

(b) femina), condisce modos, amanda 4.11.34.

The second of these rhymes, as is seen, is separated and, it is felt, excused by the strong syntactical stop: the first of the two rhyming words concludes a parenthesis - age iam, meorum Finis amorum (Non enim posthac alia calebo Femina). In (a) too the context seems to require a pause after iungas:

latius regnes avidum domando
spiritum quam si Libyam remotis
Gadibus iungas et uterque Poenus
serviat uni.

(ii) 3 8, e.g.

tu pias laetis animas reponis 1.10.17.

This position has to be regarded as an additional secondary position

1. In 3.27.10. it is uncertain whether imminentum (rhyming with imbrium in 3 11) or imminentium with synaloepha) is to be read. The MSS support both readings, and editors are divided in their choice. This line therefore has had to be omitted from the count of attrib. rhymes in 3 11. A full discussion of the problem is given by E. Zinn, *Der Wortakzent in den lyrischen Versen des Horaz*, Pt.I, p.95f.; cf. Pt.II, p.5 and 24 (See Bibliography).

because it contains an appreciable number of rhymes, 8 in all,^{1a} of the kind comparable to that in the main position (5 11). Of its 8 rhymes 6 are attrib. and 2 are unrel. The unrel. cases are:

o decus Phoebⁱ et dapibus supremi 1.32.13.
concines laetosque dies et urbis 4.2.41.

Both these rhymes are unexcused.

The existence of 3 8 as a secondary position may perhaps be explained. It is to be noted (see Table IVA) that Bk.I has one attrib. rhyme in 3 8 and three in 5 8, whereas Bks.II to IV have five attrib. in 3 8 and none in 5 8. The figures are small, but point clearly to the conclusion that after Bk.I Horace abandoned the rhyme of the neighb. position 5 8 in favour of the more distant position 3 8.

Rhymes are found in the neighb. positions of the Sapphic line (*of the Odes*) as follows:

(a) 3 5 (2 attrib. cases, no unrel.):

prodigum Paulum superante Poeno 1.12.38;
publicum ludum super impetrato 4.2.42.

(b) 5 8 (3 attrib. cases¹, no unrel.), e.g.

non eget Mauris iaculis neque arcu 1.22.2.

(c) 8 11 (2 attrib. cases², no unrel.):

1. See Appendix A for one attrib. case and three parall. with enclitic attached to 5 and 8 respectively.

2. See appendix A for four attrib. cases with enclitic attached to 8.

1a See Appendix A for 6 parall. cases with enclitic attached to 8.

qui feros cultus hominum recentum 1.10.2.

notus in fratres animi paterni 2.2.6.

There are thus 7 attrib. rhymes in the neighb. positions of the Sapph. and no unrel. rhymes in these positions.

In the Car. Saec. only two rhymes¹ are found in the position of 5 11, i.e. in what is the main position of the Sapph. of the Odes. One of these rhymes is attrib.,

certus undenos deciens per annos b.21,

and the other is unrel.,

lucidum caeli decus, o colendi b.2.

This unrel. rhyme has the excuse of syntactical stop.

Now in the Sapph. of the Odes attrib. rhyme in the main position 5 11 occurs in a frequency of one in roughly ten (54 in 558) lines. We should therefore expect to find a minimum of 2 such rhymes in the 57 hendecasyllables of the Car. Saec. Instead, we have one only. It might perhaps be argued that the comparative rarity of attrib. rhyme in this position of the Car. Saec. may be due to the greater incidence in that poem of caesura at the middle of the choriambus (in 19 out of 57, i.e. in 33.3% of the lines, as opposed to 29 out of

1. The count does not include b.65 in which aras (rhyming with Palatinas in 5 11) and arces are rival readings. This line is discussed in Ch.VI.

558, i.e. in 5.2% in the Sapph. of the Odes)¹. This may possibly account for part of the difference, but cannot supply the whole explanation; for when we further exclude two lines with elision at the fifth syllable (26, 37 - followed in each case by a monosyllable), and one in which the fifth syllable is a monosyllable (57), there still remain 35 lines in which clear caesura occurs at 5. The real explanation is the avoidance of rhyme, and the proof is the proportion of attrib. grouping with and without rhyme. In the Sapph. of the Odes this proportion is 54 : 45 (attrib. rhyme to attrib. grouping without rhyme); in the Car. Saec. it is 1 : 6 - a proportion characteristic of neighb. positions in which, it will be shown (see Ch.II and 'Excursus'), rhyme is avoided. This clear tendency to avoid rhyme in the Car. Saec. together with the greater incidence in that poem of caesura at the middle of the choriambus represents a departure from the technique of the Sapph. of the Odes.

1. An example of this Caesura is:

Phoebe silvarumque potens *Diana* Carm.Saec.1,

and, in the same poem, 14.15.18.19.35.39.43.51.53.54.55.58. 59.61.62.70.73.74. In the Odes it is found in: I.10.1, 6,18; 12.1; 25.11; 30.1; II.6.11; IV.2.7,9,13,17,23,33, 34,38,41,47,49,50; 6.10,13,27,30,33,35; 11.23,29,30, 34 (6 in I, 1 in II, none in III, 22 in IV). For discussion of this caesura see the ~~appears~~ ^{appears} by E.A. Sonnenschein, Class. Rev. 17 (1903) p.252, A.W. Verrall, ibid. p.339, and J.P. Postgate (who has a slight error in his figure), Class. Quar. 16 (1922) p.29.

There are 2 attrib. rhymes in $\underline{3} \underline{11}$ of the Car. Saec., that is, in what is the secondary position of the Sapph. of the Odes. Though the figure is so small that it allows of no certain inference, it might seem as though the avoidance of rhyme in $\underline{5} \underline{11}$ had raised the figure for $\underline{3} \underline{11}$ just a little above what was to be expected in the light of no more than 11 rhymes in $\underline{3} \underline{11}$ in the Odes. There are no unrel. rhymes in this position in the Car. Saec.¹

No attrib.² rhymes occur in the neighb. positions of this poem. Likewise there are no unrel. rhymes in them. In this connection, though cases in which an enclitic is attached to one of the rhyming syllables have been left out of account (see Introduction, p. 8) it is submitted that 1.50

clarus Anchisae Venerisque sanguis

is not an instance of unrel. rhyme. So far there has been only one instance of unrel. rhyme in a neighb. position (see under $\underline{2} \underline{9}$ of Al¹¹ above), separated by syntactical stop and a monosyllable, and there is no other instance in the Odes. It may be said therefore that unrel. rhyme between words in close proximity is absolutely avoided. Hence it must be inferred that Horace meant (san)-guis, a welcome addition to the other examples of the original quantity of the word (from sanguis) that are found in, e.g. Virg. Aen. 10.487,

1. There is no attrib. rhyme in $\underline{3} \underline{8}$ in the Car. Saec.
2. See Appendix A for two attrib. cases in $\underline{8} \underline{11}$ with enclitic attached to $\underline{8}$, and one parall. case in $\underline{3} \underline{5}$ with enclitic attached to $\underline{5}$.

Ovid Met. 10.459.¹

The total absence of attrib. rhyme from the neighb. positions of the Car. Saec. is hardly to be regarded as exceptional since there are only 7 cases in the same positions in the 558 lines of the Sapph. of the Odes. The real difference between the two, from the standpoint of rhyme, is that it is almost unknown, in the Car. Saec., in the position where it is mainly found in the Odes.

1. Neue-Wagener, (see Bibliography) I p.243; also cf. Lachmann on Lucretius, p.59.

(e) Asclepiads (Minor)TABLE V

Positions in the line	A T T R I B .					P A R A L L .					U N R E L .				
	Books					Books					Books				
	1	2	3	4	Total	1	2	3	4	Total	1	2	3	4	Total
<u>A. Sensitive</u>															
<u>6</u> <u>12</u>	13	2	14	10	39	2				2	4			3	7
<u>3</u> <u>12</u>	4		7	3	14			2		2	2	1		1	4
<u>2</u> <u>12</u>	2		2	3	7				1	1	1				1
<u>2</u> <u>6</u>	2		3	2	7										
<u>3</u> <u>6</u>	4			2	6										
<u>6</u> <u>10</u>				1	1										
<u>10</u> <u>12</u>			1	1	2										
<u>B. Neutral</u>															
<u>2</u> <u>9</u>													1		1
<u>2</u> <u>10</u>			2		2			1		1				1	1
<u>3</u> <u>8</u>											1				1
<u>3</u> <u>9</u>	3				3									2	2
<u>3</u> <u>10</u>									1	1					
<u>4</u> <u>8</u>		1	2		3							1	4	1	6
<u>4</u> <u>9</u>	2		2	2	6		1	1	1	3	3		3	1	7
<u>4</u> <u>12</u>	3				3									1	1
<u>5</u> <u>9</u>				1	1	2			1	3					
<u>5</u> <u>12</u>		1			1	1				1			1		1
<u>6</u> <u>9</u>													1		1
<u>8</u> <u>12</u>	1			1	2										
<u>9</u> <u>11</u>				1	1										
<u>9</u> <u>12</u>	2				2						1				1

The main position of this line is 6 12, e.g.

inpellunt animae lintea Thraciae 4.12.2.

It contains 48 rhymes in all - 39 attrib., 2 parall.,¹ and 7 unrel.

The proportion of attrib. to unrel. rhymes in this position is therefore 5.6 : 1.

The unrel. rhymes in 6 12 are:

- | | | |
|-----|---------------------------------------|----------|
| (a) | permixtus sonitus bellaque matribus | 1.1.24. |
| (b) | quam lentis penitus macerer ignibus | 1.13.8. |
| (c) | nil pictis timidus navita puppibus | 1.14.14. |
| (d) | neu morem in Salium sit requies pedum | 1.36.12. |
| (e) | in morem Salium ter quotient humum | 4.1.28. |
| (f) | maturum reditum pollicitus patrum | 4.5.3. |
| (g) | gaudes carminibus; carmina possumus | 4.8.11. |

Of these only (g) has the excuse of syntactical stop. Though the number of unrel. rhymes here is proportionally not much higher (7 in 509 lines) than at the same position in the Al¹¹ (6 in 634), the number of such rhymes without excuse is greater (6 as against 3). In the Sapph.² and the Al¹⁰ the number of unrel. rhymes in main position is lower than in either of the former two, being 3 in 558 and 2 in 317 lines respectively (there are no unrel. rhymes in the main position of either the Al⁹ or the Glycon.). Since attrib. groups occur with more or less equal frequency at the main position of these lines (see Ch.II) no explanation on such grounds can be

1. See Appendix A for one case with enclitic attached to 6.

2. Always referring only to the Odes, except where otherwise stated.

offered of this difference between them in the occurrence there of unrel. rhymes. Whether, however, the proportion in which these rhymes are distributed over the four books may be of help towards an understanding of the problem remains to be seen (Ch.IV).

In the Asclep., as in the Sapph., the secondary position is two-fold:

(i) $\underline{3} \underline{12}$, e.g.

Romana vigui clario~~re~~_m Ilia 3.9.8.

Altogether 20 rhymes are found in this position, of which 14 are attrib.¹, 2 are parall.², and 4 are unrel.

The unrel. rhymes in $\underline{3} \underline{12}$ are:

- | | | |
|-----|---|----------|
| (a) | subductum macies et nova februm | 1.3.30. |
| (b) | perfusus liquidis urget odoribus | 1.5.2. |
| (c) | Maecenas, vol lius ductaque per vias | 2.12.11. |
| (d) | Graiorum, neque tu pessima munerum | 4.8.4. |

Two of these rhymes, (c) and (d), are excused by syntactical stop. It should also be noted that the rhyme in (c) is between long-vowelled syllables. As is shown in Ch.III (p. 64) unrel. rhyme of this kind is not found at all in the main positions of the Odes³ (the single

1. See Appendix A for 3 cases with enclitic attached to $\underline{3}$.
2. In 3.24.60 hospitem which makes parall. rhyme with consortem is read by Wickham and Page alone of the editors and is found in some MSS. However, it seemed correct to read, as has been done, hospites, which appears to be more widely adopted and which suits the context better. Moreover the rhyme, as being thus doubtful, had to be omitted.
3. There is an instance in $\underline{5} \underline{11}$ of Car.Saec.; see above, under Sapph.

unrel. rhyme in a neighb. position is in -um; p. 16), but six cases of it are found in secondary positions: the one under discussion, 1.31.17 and 2.19.2 in the $A1^{11}$ (p. 15), 4.11.34 and 4.2.41 in the Sapph. (pp. 27, 30) and, also in the Asclep., 1.24.10 below. In four of these rhyme is excused by syntactical stop. Though the precise significance of this difference between main and secondary positions is not known, the fact that it exists does seem to be of interest. This observation is further considered in Ch. III.

(ii) 2 12, e.g.

actae non alio rege puertiae 1.36.8.

This secondary position contains 9 rhymes - 7 attrib., 1 parall., and 1 unrel. in

nulli flebilior, quam tibi, Virgili 1.24.10,

where rhyme is excused by syntactical stop. The existence of 2 12 as a secondary position may be due to the length of the Asclep. line.

Attrib. rhymes occur as indicated in the following neighb. positions of the Asclep.:

(a) 2 6 (7 attrib. and no parall. or unrel.), e.g.

saevo nupta viro me tamen asperas 3.10.2;

(b) 3 6 (6 attrib.¹ and no parall. or unrel.), e.g.

optatis epulis inpiger Hercules 4.8.30;

(c) 6 10 (1 attrib. and no parall.² or unrel.):

si gestis, iuvenum nobilium cliens 4.12.15;

1. See Appendix A for one case with enclitic attached to 3.

2. See Appendix A for one case with enclitic attached to 6.

(d) 10 12 (2 attrib. and no parall. or unrel.):

robustaeque fores et vigilum canum 3.16.2.

late signa feret militiae tuae 4.1.16.

Thus in all there are 16 attrib. rhymes and no unrel. in the neighb.
positions of this line.

(f) GlyconicsTABLE VI

Positions in the line	A T T R I B .					P A R A L L .					U N R E L .				
	Books					Books					Books				
	1	2	3	4	Total	1	2	3	4	Total	1	2	3	4	Total
<u>A. Sensitive</u>															
<u>3</u> <u>8</u>	5		5	4	14										
<u>2</u> <u>8</u>	3	1	4	1	9										
<u>2</u> <u>6</u>				1	1										
<u>B. Neutral</u>															
<u>4</u> <u>8</u>	1				1						1				1

The main position of the Glycon. is 3 8, e.g.

cui glavam religas comam 1.5.4.

In this position are found 14 attrib. rhymes¹, and no unrel.

2 8 is the secondary position of this line, e.g.

Tusco denatat alveo 3.7.28.

It contains 9 attrib. rhymes, and no unrel.

1. See Appendix A for 3 cases with enclitic attached to 3.

There is one attrib. rhyme and no unrel. in the neigh^b. position

2 6:

sancto concilio redi 4.5.4.

In the Pherecratean there are 5 attrib. rhymes in the position

2 7, e.g.

grato, Pyrrha, sub antro 1.5.3,

(and in 1.5.7; 3.13.11; 4.13.7; 4.13.15)¹. There is also one unrel. rhyme in the same position, without the excuse of syntactical stop:

tandem desine matrem 1.23.11.

The number of rhymes in the Pherecratean, 6 in all, is very small largely, perhaps, because the line itself is so very rare (it occurs only 35 times in all in the Odes), and these rhymes are all in the same position. Since therefore its limited material can hardly make any significant contribution to the discussion in succeeding chapters, it is proposed to omit the line as from this point.

The Major Asclepiad and the Extended Sapphic must be treated summarily. The number of lines is small (32 and 16 respectively) and it is therefore neither possible nor necessary to group the material according to main and secondary positions. Attention is therefore drawn only to those rhymes which are worthy of note.

In the Major Asclepiad there are 2 attrib. rhymes in 6 16:

1. These are given in Appendix A.

ac ne quis modicii transiliat munera Liberii 1.18.7,

insperata tuae cum veniet pluma superbiae 4.10.2.

There is also one unrel. rhyme in this position:

quis non te potius, Bacche pater, teque, decens Venus
1.18.6,

separated by triple syntactical stop. Two other rhymes, both attrib., deserve mention:

(i) in 10 16:

nunc et qui color est puniceae flore prior rosae 4.10.4;

(ii) in 3 16 :

mordaces aliter diffugiunt sollicitudines 1.18.4.

There is no unrel. rhyme in either of these positions.

In the Extended Sapphic there are 2 attrib. rhymes and no unrel.

in 8 15:

saepe trans finem iaculo nobilis expedito 1.8.12,

cultus in caedem et Lycias proriperet catervas 1.8.16.

An unrel. rhyme occurs in 5 15:

te deos oro, Sybarin cur properes amando 1.8.2,

separated by strong syntactical stop, for oro is the final word of the parenthesis (Lydia, dic,) per omnes Te deos oro.¹

1. The rhymes of these two lines are not given in Appendix A.

Summary

The Extended Sapphic concludes the variety of lines with which this thesis is concerned. It is perhaps worthwhile now briefly to restate what are regarded as the significant features of rhyme behaviour. These are:

- (i) Rhyme falls broadly into two types: (a) that which, occurring between two long syllables (one or both of which are in the rise) is herein assumed to be strongly felt; (b) rhyme which is commonly between two short syllables in the fall and is thought to be hardly felt.
- (ii) Rhyme under (a) is almost always between noun and attribute; (b) is generally between unrelated words.
- (iii) Rhyme of noun and attribute, i.e. attrib. rhyme, occurs, the majority of it, between the middle and end of the line, in the position that has for this reason been called 'main'; unrel. rhyme is rarely found there.
- (iv) In the positions that have been called 'neighbouring' rhyme on the whole is found to occur but rarely, and unrel. rhyme almost not at all.
- (v) Unrel. rhyme between long-vowelled syllables does not occur in main positions.

CHAPTER II

COMPARISON BETWEEN THE RHYME FREQUENCIES OF THE DIFFERENT METRES ACCORDING TO MAIN, SECONDARY AND NEIGHBOURING POSITIONS

(a) Main Positions

The frequency of attrib. rhyme in the main position of individual metres is as follows (1 rhyme in x lines):

Al ¹¹	(<u>5</u> <u>11</u>)	1 : 12.9 (49 in 634 lines)
Al ⁹	(<u>6</u> <u>9</u>)	1 : 28.8 (11 " 317 ")
Al ¹⁰	(<u>4</u> <u>10</u>)	1 : 8.8 (36 " 317 ")
Sapph.	(<u>5</u> <u>11</u>)	1 : 10.3 (54 " 558 ")
Asclep.	(<u>6</u> <u>12</u>)	1 : 13.05 (39 " 509 ")
Glycon.	(<u>3</u> <u>8</u>)	1 : 18.7 (14 " 262 ")

Differences in the frequency of attrib. rhyme may be due to differences in the incidence of caesura, or else to stylistic features influencing word-order; thus, e.g. the Al¹⁰ may, as the line concluding the stanza, and therefore generally containing the end of a sentence, be subject to specific tendencies of word-order. In order to rule out the influence of such factors, it seems advisable to contrast the frequency of attrib. rhyme with the frequency of attrib. grouping without rhyme (R = Attrib. Rhyme, N-R - lit. Non-Rhyme - = Attrib. Grouping without rhyme):

	<u>R</u>	<u>N-R</u>
Al ¹¹	49	64 ¹
Al ⁹	11	52
Al ¹⁰	36	31
Sapph.	54	45
Asclep.	39	52
Glycon.	14	18

Whereas in the Al¹¹, the Asclep. and the Glycon. rhyme is slightly less frequent than attrib. grouping without rhyme (10 : 13), in the Sapph. and the Al¹⁰ the position is reversed (11 : 9). The difference, however, is so small that it may perhaps be disregarded. Whether or not, it is certainly not possible to put forward even a tentative explanation. (Attention is drawn in passing merely to the fact that the slightly higher incidence of attrib. grouping in the Al¹⁰ would seem to be due to the fact that, as the final line of the stanza, it generally contains the end of a sentence). On the other hand, the fact that the Al⁹ shows only one rhyme in six attrib. groupings is as striking as its explanation is obvious: the main position here, 6 9, brings rhyme into close proximity, as compared with (e.g.) the main position 4 10 of the Al¹⁰.

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1. In 4.4.17 the MSS. give Raeti and this is read by Keller-Holder and Wickham. The other editors read Raetis (found only in what Klingner denotes by C and calls codices non nominatum allati ac fere recentiores) which qualifies Alpibus in the main position 5 11. Because of the uncertainty, however slight, Raetis.... Alpibus has therefore been omitted from the count of non-rhyming attrib. groups in 5 11.

(b) Secondary Positions

The real frequency of attrib. rhyme in a secondary position is equal to the frequency in the main position, except in the case of the Al^9 and the Al^{10} . The actual figures are very much smaller, but the true frequency is revealed by the proportion of rhyming to non-rhyming attrib. groups. The figures for these are as follows (the abbreviations are to be read as above):

		<u>R</u>	<u>N-R</u>
Al^{11}	(<u>2</u> <u>11</u>)	6	6
Al^9	(<u>2</u> <u>2</u>)	4	1
Al^{10}	(<u>7</u> <u>10</u>)	2	19
Sapph.	(<u>3</u> <u>11</u>)	11	9
"	(<u>3</u> <u>8</u>)	6	7
Asclep.	(<u>3</u> <u>12</u>)	14	22
"	(<u>2</u> <u>12</u>)	7	5
Glycon.	(<u>2</u> <u>8</u>)	9	16

The rarity of rhyme in the secondary positions is plainly shown by the table to be due to the rarity of attrib. grouping in these places. E.g. in the Sapph., attrib. grouping is five times as frequent in the main position as it is in the secondary position 3 11 (99 : 20). Consequently rhyme is five times as frequent (main position 54,

secondary position 11).¹ In the Asclep. attrib. grouping in the main position is a little less than three times as frequent as in the secondary position $\frac{3}{2}$ $\frac{12}{12}$ (91 : 36). Correspondingly rhyme is a little less than three times as frequent (main position 39, secondary position 14). Similarly in the Glyconic attrib. grouping at the main position is once and a half as frequent as at the secondary position (32 : 25), and rhyme is once and a half as frequent (14 : 9). In the Al¹¹ attrib. grouping in the secondary position is so rare and the absolute figure for rhyme therefore so small that the appearance of 6 rhymes as against 49 in the main position may be said to correspond with sufficient exactness to the proportion of 12 to 113 in the number of attrib. groupings in the secondary and main positions. The shorter Alcaic lines, however, behave differently. In the Al⁹ the total of attrib. groupings in the secondary position is less than one-twelfth of that in the main position. We should therefore, from the proportion of rhyme and non-rhyme (11 : 52) in the main position expect about 1 rhyme and 4 non-rhymes; but we have 4 rhymes and 1 non-rhyme. Clearly, therefore, whereas in the main position rhyme is avoided, here it is not only not avoided but far more frequent than is to be expected from the normal proportion of rhyming and unrhymed

1. It happens that in (e.g.) the secondary position $\frac{3}{2}$ $\frac{8}{8}$ of the Sapph. the figures do not correspond quite so closely: attrib. grouping in main 99, in secondary 13; rhyme in main 54, in secondary 6. The same is true of $\frac{2}{2}$ $\frac{12}{12}$ of the Asclep. But the differences are so slight that they can hardly be regarded as significant.

groups. The tendency to avoid rhyme in the (neighbouring) main position would seem to have increased the number of rhymes in the secondary position.

In the Al¹⁰ the proportion of 67 to 21 in the number of attrib. groupings at the main and secondary positions and the proportion of 1 to 1 of rhyme and non-rhyme at the main position makes us expect about 10 rhymes and 10 non-rhymes in the secondary position. In fact we find 2 rhymes and 19 non-rhyming groups. The reason for the rarity of rhyme clearly is that here the secondary position is in fact a neighbouring position. The avoidance of rhyme here may explain why in the main position the proportion of rhyme to non-rhyme is slightly higher than in the Al¹¹ and Asclep. But as long as the same predominance of rhyme over non-rhyme in the main position of the Sapph. remains unexplained no confidence can be placed in this explanation.

(c) Neighb. Positions

Attrib. rhyme is more or less equally rare in the neighb. positions of all the metres. The absolute number of rhyming and unrhymed attrib. groups in each of these in each line is as follows:

		<u>R</u>	<u>N-R</u>
Al ¹¹	(<u>2</u> <u>5</u>)	3	21
	(<u>5</u> <u>9</u>)	3	10
	(<u>9</u> <u>11</u>)	-	33
Al ⁹	(<u>6</u> <u>8</u>)	-	1
Al ¹⁰	(<u>4</u> <u>7</u>)	1	7
Sapph.	(<u>3</u> <u>5</u>)	2	29
	(<u>5</u> <u>8</u>)	3	14
	(<u>8</u> <u>11</u>)	2	13
Asclep.	(<u>2</u> <u>6</u>)	7	8
	(<u>3</u> <u>6</u>)	6	23
	(<u>6</u> <u>10</u>)	1	7
	(<u>10</u> <u>12</u>)	2	15
Glycon.	(<u>2</u> <u>6</u>)	1	1
	(<u>3</u> <u>6</u>)	-	4
	(<u>6</u> <u>8</u>)	-	15

Relatively rhyme is less rare in the neighb. positions of the Asclep., 16 in 509 lines as against 6 in 634 of the Al¹¹ (if, however, the rhymes in 6 9, up till now classed as a main position are, as they should be,¹ added to the Al⁹ the frequency in the Asclep. is no greater than in the Al⁹). The reason is partly that, in the Al⁹, attrib. grouping at 6 9 is more frequent than in any other neighb. position

1. See below where the question is discussed, p.52.

(63 in 317 lines) and, in the Asclep., the line being longer the number of positions is greater. On the other hand, it must be noted that in the Al^{11} only two of three positions show rhyme, and only one of three does so in the Glycon. Whereas, in the Al^{11} , there are 6 rhymes and 31 groups without rhyme in 2 2 and 2 9 combined, in 9 11 there are 33 groups and no rhyme. In the Glycon. one of two groups in 2 6 is a rhyme, but in 3 6 and 6 8 there is no rhyme in 4 and 15 groups respectively. In connexion with this avoidance of rhyme in 9 11 of the Al^{11} and 6 8 of the Glycon. it should be observed that 10 12 of the Asclep., which corresponds to these two positions, contains 2 rhymes in 17 groups. The number of rhymes in 10 12 is small; the proportion of 2 : 15 shows that rhyme was avoided; but why in this very close proximity the Asclep. do not avoid it altogether as do the Al^{11} and the Glycon. remains doubtful.

In the real sense, however, if we exclude for the present 2 6 of the Asclep. and the positions containing only one or two attrib. groups, rhyme is no less rare in any one neighb. position than in another. For, with the exceptions just made, rhyme proportionate to attrib. grouping without rhyme is significantly small in each of them, an average of 1 : 7 in each metre. Contrast this with main positions where the proportion is 1 : 1 and the conclusion is obvious - that neighb. rhyme is avoided.¹

1. For a full discussion of the avoidance of rhyme in neighb. positions, see 'Excursus'.

With regard to $\underline{6} \underline{8}$ of the Al⁹ and $\underline{2} \underline{6}$ of the Glycon. it can only be said that attrib. grouping, not rhyme (cf. $\underline{4} \underline{7}$ of the Al¹⁰, $\underline{6} \underline{10}$ of the Asclep.), is rare due largely, in the one case, to the fact that a monosyllable must conclude the line if a word ends at $\underline{8}$ (the occurrence of which is avoided) but also to the very frequent attrib. grouping in $\underline{6} \underline{2}$, and in the other to the common grouping in $\underline{2} \underline{8}$ (see, in this chapter, figures for secondary positions) and $\underline{6} \underline{8}$.

In respect to the proportion which rhyme in it bears to attrib. grouping without rhyme, the position $\underline{2} \underline{6}$ of the Asclep. is peculiar. That proportion is 1 : 1, that is, the same as in main positions (see above), and as such contrasts sharply with every other neighb. position except $\underline{2} \underline{6}$ of the Glycon. (proportion 1 : 1) which is a priori an identical position with $\underline{2} \underline{6}$ of the Asclep. and is to be taken with it. For all practical purposes $\underline{2} \underline{6}$ of the Asclep. does not look like a neighb. position, yet seems to have an intermediate position in so far as rhyme in it is practically restricted to cases of an intervening word of ^{some} size. Thus, six of the seven rhymes there are separated by a dissyllable, e.g.

visum parte lupum graminis inmemor 1.15.30,

and the remaining one (3.19;14) by a monosyllable. In no instance are the words contiguous. (By contrast, of the eight non-rhyming attrib. groups in the same position five are immediate neighbours, two are separated by a dissyllable, and one by a monosyllable). On the other hand, in the other neighb. positions (including $\underline{2} \underline{6}$ of the Glycon.

with its single case) rhyme is almost always between contiguous words and only rarely is separated by a monosyllable. It would therefore seem that within the same position a difference is made between the rhyme of words that are immediate neighbours and of words separated by others. But why, however, the ^{proportion} ~~frequency~~ (1 : 1) in 2 6 of both the Asclep. and the Glycon. offers this contrast to 5 9 (1 : 3) of the Al¹¹ and 6 10 (1 : 7) of the Asclep. (in both of which the distance between the rhyming syllables is the same as in 2 6) it is not possible to say.

Finally, it is now obvious that as far as rhyme behaviour is concerned, 6 9 and 7 10, hitherto spoken of as the main and secondary position respectively of the Al⁹ and Al¹⁰, do not differ from neighb. positions. In this connexion see the analysis, in this chapter, of the tables for rhyme and attrib. grouping in main and secondary positions, where it was shown that in all other main and secondary positions rhyme is frequent, being on an average 1 in 2 attrib. groups, whereas it is avoided in 6 9 and 7 10, being in them 1 in 6 and 1 in 10 groups respectively - the proportion shown to characterise neighb. positions. It is therefore proposed to treat 6 9 and 7 10 henceforth as mere neighb. positions and to exclude them from further comparison between main and secondary positions.

CHAPTER III

UNRELATED RHYME IN MAIN POSITIONS

In Ch.I Main Positions were described as 'sensitive' to rhyme for the reason that while attrib. rhyme occurred in them comparatively often, unrel. rhyme was for some reason or other rarely found there. It has since been seen that in the Glycon. there is no unrel. rhyme at all in the main position. The percentages of attrib. and unrel. making up the total of rhymes in the main positions are given in the following table (the absolute figures are in brackets):

	<u>Attrib.</u>	<u>Unrel.</u>
Al ¹¹	89.09 (49)	10.91 (6)
Al ¹⁰	94.7 (36)	5.3 (2)
Sapph.	94.7 (54)	5.3 (3)
Asclep.	84.8 (39)	15.2 (7)
Glycon.	100 (14)	

The question is whether the rarity of unrel. rhyme in these positions is due simply to the conditions of the language, that is to say, to the fact that unrel. rhyme is naturally rare.

Now since in (e.g.) the Sapph., attrib. grouping is found at the main position in 99 out of 558 lines, when further allowance is made for the occurrence there of groups which are not (in the sense

employed here) strictly unrelated (e.g. Subj. and Vb., or two parallel words), we are still left with about 450 lines in which the words standing in the main position are unrelated. In these 450 lines, rhyme is found no more than 3 times. Admittedly there is no certain way of telling how often it might be expected to occur if it were not avoided. However, two observations in particular encourage the belief that unrel. rhyme is not, in itself, a remote possibility:

- (i) Several lines in the Odes could be made to show it. A few examples are added in illustration (the fictitious words are underlined, and the reading of the text given in brackets):

iam satis <u>terrae</u> nivis atque dirae (terris)	1.2.1.
audiet <u>bellum</u> <u>Wetio</u> parentum (pugnas)	1.2.23
laetus intersis <u>hodie Camenis</u> (populo Quirini)	1.2.46.
scriberis Vario fortis et <u>in ioco</u> <u>mitis</u> (hostium, victor)	1.6.1-2
dissolve frigus ligna <u>penatibus</u> (super foco)	1.9.5.
voce formasti catus et <u>decori</u> more <u>triumphi</u> (decorae, palaestrae)	1.10.3-4
tu pias laetis animas <u>revincis</u> (reponis)	1.10.17
proximos illi tamen <u>occupasti</u> , Pallas, honores (occupavit)	1.12.19-20
dum meam canto Lalagen <u>relicto</u> <u>termino et</u> curis vagor expeditis (et ultra, terminum)	1.22.10-11

quale portentum neque <u>bellicosum</u> <u>Samnium</u> (militaris, Daunias)	1.22.13-14
iam nunc minaci murmure <u>classici</u> (cornuum)	2.1.17.
aequam memento <u>crimine in impio</u> (rebus in arduis)	2.3.1.
cuius <u>immensas</u> trepidavit aetas <u>tollere curas</u> (octavum, claudere lustrum)	2.4.23-24
cervice nondum <u>munus agrestium</u> (munia comparis)	2.5.2.
fertili Baccho minimum <u>Falerno</u> invidet <u>agro</u> (Falernis, uvis)	2.6.19-20
sic erit: quondam cithara <u>quietam</u> (tacentem)	2.10.18
iam pauca <u>marrae</u> iugera regiae (aratro)	2.15.1.
quid brevi <u>crebro</u> iaculamur aevo (fortes)	2.16.17
lenis virorum non <u>humilem domum</u> (humiles domos)	3.1.22.
<u>imperiiis</u> gravibusque Persis (imperio)	3.5.4.
<u>opprobrium</u> veniens in aevum (perniciem)	3.5.16.
Marte coli populata <u>tristi</u> (nostro)	3.5.24.
auro repensus scilicet <u>acrius</u> (acrior)	3.5.25.
quam si clientum <u>vile negotium</u> (longa negotia)	3.5.53.

Libero <u>munus</u> prope funeratus (caprum)	3.8.7.
tuque testudo resonare <u>eburno</u> callida <u>plectro</u> (septem, nervis)	3.11.3-4
dic modos Lyde quibus <u>obstinate</u> (obstinatas)	3.11.7.
festus in <u>prato</u> vacat otioso (pratis)	3.18.11.
ter vocata audis adimisque <u>fatis</u> (leto)	3.22.3.
princeps Aeolium carmen ad <u>Italum</u> deduxisse <u>sonum</u> (Italos, modos)	3.30.13-14.
donare et pretium dicere <u>munerum</u> (muneri)	4.8.12.
dicunt in <u>viridi</u> gramine <u>languidi</u> custodes ovium (tenero, pinguium)	4.12.9-10.
immunem <u>propero</u> tinguere <u>poculo</u> (meis, meditor, poculis).	4.12.23.

- (ii) The frequency of unrel. rhyme in 'neutral' positions also might suggest that this rhyme in main positions might be more frequent if it were not avoided, e.g. in¹

	<u>Attrib.</u>	<u>Unrel.</u>
3 3 (Al ¹¹)	3	5
3 8 (")	10	16
3 8 (Al ¹⁰)	6	13
2 7 (Sapph.)	4	7
2 9 (")	2	10
4 9 (Asclep.)	6	7

1. See tables for respective lines in connexion with these figures.

It must however be borne in mind that the number of short endings liable to produce unrel. rhyme may be greater than that of long syllables.

In order to establish whether there is a significant difference in this respect, the same metres of other poets have been examined (absolute figures obtained for attrib. and unrel. rhyme are given, attrib. first, in the following table, and the number of lines to which the figures correspond in each case are added):¹

	<u>Al</u> <u>11</u>	<u>Sapph.</u>	<u>Asclep.</u>
Horace	49 : 6 (634)	54 : 3 (558)	39 : 7 (509)
Catullus		1 : 1 (30)	
Seneca		57 : 9 (432)	23 : 2 (332)
Prudentius	6 : 5 (133)	22 : 3 (280)	28 : 2 (253)
Endelechius			1 : 5 (132)
Claudian	3 : 0 (41)		1 : 0 (37)

In Catullus' Phalaecians 6 11, e.g.

sertis ac Syrio fragrans olivo 6.8,

corresponds to 5 11, the main position of the Sapph., but it is not the main rhyming position; (8 11, e.g.

Verani, omnibus e meis amicis 9.1,

with 23 rhymes seems to be the main position). In 402 lines the proportion in 6 11 is 17 attrib. to 4 unrel.

1. For other details (references to poems and rhymes etc.) see Appendix C.

In general the results of comparison with other poets allow no very definite conclusions, but they seem to show that at least in the Al^{11} and Sapph. of H_orace the proportion of unrel. rhyme in the main positions might have been much greater. Because this is not so, I therefore cannot escape the conclusion that unrel. rhyme is deliberately avoided. This conclusion is evidenced by the analogy of the pentameter. There likewise, in the position which corresponds to a main position in the Odes, that is, the position consisting of the final syllables of the two halves of the line, unrel. rhyme seems to be avoided. On the occurrence of rhyme in the pentameter Platnauer writes: "Pentameters in which the last word of the first half rhymes with the last word of the second half, e.g.

'prodita sunt facto, nomina cara, meo' H.X.70,

are found in all the elegists on an average which scarcely varies between them.....

✦In about 90% of the cases the rhyme, like the one quoted above, is between a substantive and an adjective in agreement."¹ Platnauer's figure is borne out by the exact proportion which is found to exist between attrib. and unrel. rhyme in Tristia I. There, in 369 pentameters, 83 attrib. rhymes are accompanied by 4 unrel.²; that is, 95.4% of the total is attrib. Thus in respect to the proportion

1. 'Latin Elegiac Verse' (see Bibliography), p.49.

2. Two of the four unrel. rhymes (2.102; 3.34.) have (mi)-hi and one (8.30) has (ti)-bi as anceps syllable. These therefore present the same problem as 1.31.17 of the Al^{11} . See the comment on this rhyme Ch.I, p.15. The remaining unrel. rhyme (see Appendix C) in the Tristia (8.22) is also in (-i).

of attrib. and unrel. rhyme in the main position, the parallel between the pentameter and the metres of the Odes seems pretty close. However, in order to discover whether or not the frequent occurrence of unrel. rhyme in the main position is avoided by Ovid, it seems best to compare him in this respect with Greek writers of the pentameter. For this purpose the necessary statistics were collected from early writers and from Callimachus. They are as follows (attrib. followed by unrel, the figures in brackets denoting the number of pentameters).¹

<u>Miscellaneous Early Poets</u>	<u>Theognis</u>	<u>Callimachus</u>	<u>Ovid</u>
26 : 8	25 : 7	56 : 7	83 : 4

(Of the 'miscellaneous' early poets Solo has a proportion of 9 attrib. to 1 unrel. in 213 lines, and Plato in 111 lines has no unrel. against 7 attrib.; the others, each in a very small number of lines, show an average of one unrel. to two attrib., or less). Here too, as earlier, comparison is not very conclusive, but it may at least be said that unrel. rhyme in the main position of the pentameter seems to be a far rarer occurrence in Ovid than in his Greek predecessors. On the evidence of this comparison and on the

1. For details regarding individual poets, references to rhymes etc., see Appendix C. With regard to Sapphics and Alcaics, I have looked to see if unrel. rhyme is avoided in the main position by Sappho and Alcaeus but I have found only one rhyme (attrib.) - 42, p.35 line 1 (ed. Lobel and Page; see Bibliography).

strength of Platnauer's statement, it is probably safe to infer that unrel. rhyme is avoided in the main position of Latin ^{pent}~~hexameters~~ and, by analogy, in Horace's metres.

Inferring therefore that unrel. rhyme is avoided in the main positions of the Odes, the suggestion is that in sensitive positions it was strongly felt, and felt to be objectionable between words not in syntactical agreement. This view seems to be supported by these two considerations:

- (i) The 'neutral' positions in which the majority of unrel. rhyme in a line is found, consist either of two short syllables in the fall (e.g. 3 8 of the Al¹¹) or of a short syllable in the fall and the anceps syllable in the rise (e.g. 3 11 of the Al¹¹) which, when rhyme with the preceding short syllable is involved is itself of course short. Positions of these two kinds together contain 63% (29 of 46) of all the unrel. rhymes in the Al¹¹, all the cases (= 14) in the Al⁹, 83.3% (20 of 24) in the Al¹⁰, 74.2% (23 of 31) in the Sapph., 47% (16 of 34) in the Asclep.¹ Rhyme in either of these two positions appears to be hardly felt, as for example

stravere <u>ventos</u> ae <u>quore</u> fervido	1.9.10.
audit <u>is</u> , an me ludit amabil <u>is</u>	3.4.5.

-
1. If such positions as 4 8, e.g.

maturior <u>vis</u> , quid moror <u>altera</u>	2.17.6.
--	---------

were to be added the figures would increase particularly for the Al¹¹ and Asclep.

and, it may be assumed, is therefore overlooked. On the other hand rhyme between two long syllables, e.g.

o saepe mecum tempus in ultimum 2.7.1,

whether or not both syllables are in the rise is strongly felt and supposedly is for that reason not favoured if it is between syntactically unrelated words.

- (ii) In the neighb. positions of the Odes no unrel. rhyme occurs between two words that are immediate neighbours.¹ This seems to be most significant, for rhyme in a neighb. position, e.g.

non eget Mauris iaculis neque arcu 1.22.2,

may be supposed to be even more strongly felt than rhyme in a main position, that is, between the middle and end of the line. Unrel. rhyme between words that are immediate neighbours is of course not unexampled. It is found in, e.g. Catullus'

Phalaecians:

passer, deliciae meae puellae 2.1.

quod sunt molliculi parum pudicum 16.4.

for instance, and in Seneca's Tragedies, e.g.

cum semel venit, potuit reverti Herc.Fur.866

(with the excuse of syntactical stop),

lenius luctus² lacrimaeque mordent Troad. 1011

-
1. Only one unrel. rhyme is found in a neighb. position, separated by syntactical stop and a monosyllable:

compono lignum: cras Genium mero 3.17.14.

2. It is possible, however, that luctus may be plural, in which case there is no rhyme.

fluctibus Corus prohibet, revertit

ibid. 1033.

In this connexion Housman's note on Manilius, Astronom. III, 299,¹ where his conjecture introduces unrel. rhyme in a neighb. position, is most interesting: "quoniam futuros scio quorum aures haec ratio signo.....illo (for signis.....illis), utpote coniectura inventa, offendant, adscribo 3, 183 subiectis senis.....astris, 4.213 potius genitus sit Servius, Luc. 5.15 (ut) primum maestum.....coetum, 252 truncus manibus.....relictus."²

Besides supplying other examples of unrel. rhyme between contiguous words (Manil. 4.213, Luc. 5.15, 252) Housman's observation underlines the importance of the question of sound.² The significance of the absence of similar cases from the Odes seems to be that while, as has been earlier shown (Ch.II)³, attrib. rhyme in close proximity is not favoured, unrel. rhyme is avoided altogether. The exclusion of this rhyme from neighb. positions makes avoidance of it in main positions both probable and understandable.

The argument that unrel. rhyme is avoided seems to be further supported by the fact that where such rhyme occurs the rhyming syllables are often separated by syntactical stop. Obviously syntactical stop cannot separate attrib. rhyme, and we cannot therefore establish

1. p.72. (see Bibliography).
2. This question is further considered, with regard to Horace, in Ch.V.
3. See also 'Excursus'.

by comparing attrib. rhyme whether this feature of unrel. rhyme is accidental or not. A possible method of checking, however, would seem to be to compare the relative frequency of stop in lines with unrel. rhyme in the main position to that of stop in lines without rhyme there. Naturally non-rhyming lines with attrib. groupings at the rhyming position are to be excluded from this comparison, since these correspond to lines with attrib. rhyme. With this deduction there remain 505 Sapph. lines¹ - to take these first - in the Odes and Car. Saec. together.² Of these 135, or roughly one in four, show stop at all places from the fifth to the tenth place inclusive,³ when there is no rhyme in 5 11. Of the four Sapph. lines with unrel. rhyme in 5 11, three show stop (one at 5 and two at 7). Although the absolute numbers are small it would appear that in the Sapph. at any rate syntactical stop is a more frequent concomitant of unrel. rhyme than could be ascribed to accident. A prejudice is thereby created for the consideration of the other lines, where the position is less clear. In the Al¹¹ certainly the incidence of one stop in two cases of unrel. rhyme in the main

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1. There are 110 attrib. groups in 5 11 of the Sapph. of the Odes and of Car. Saec combined.
 2. The figure is based on L.J. Richardson's statistics. He gives (Transact. and Proceed. of Amer.Philol.Assoc. - see Bibliography) 615 as the total number of Sapph. lines, and 138 as the total number of stops occurring at all places from the fifth to the tenth place inclusive.
 3. As follows: 82 after the fifth syllable, 3 after the sixth, 21 after the seventh, 17 after the eighth, 11 after the ninth, 1 after the tenth.

position may be held to be significant. In the Asclep., on the other hand, only one case out of seven shows stop, and why this line differs so greatly in this respect from the Sapph. and the Al¹¹ I am unable to say. Two unrel. rhymes occur in the main position of the Al¹⁰, and in neither of them are the rhyming syllables separated by syntactical stop. But since the sentences containing them are in syntactical structure very similar, these two rhymes may well be regarded, for purposes of stop, as a single case. Therefore, apart from the Asclep., the presence of syntactical stop in unrel. rhyme would seem to be a feature significant of the exceptional nature of the cases of this rhyme.

One further observation must be made regarding unrel. rhyme in the main positions: in no case is it between two long-vowelled syllables. Attrib. rhyme on the other hand involves long-vowelled syllables far more often than syllables long by position. The following table shows the types of syllables in attrib. and unrel. rhyme in the main positions of the Odes:

	<u>-ae</u>	<u>-is</u> ¹	<u>-o</u>	<u>-a</u>	<u>-as</u>	<u>-i</u>	<u>-os</u>	<u>-es</u> ²	<u>-um</u>	<u>-am</u>	<u>-em</u>	<u>-is</u> ³	<u>-us</u> ³	<u>(-et)</u>
attrib.	45	38	37	26	8	8	7	1	14	3	3	1	1	
unrel.	-	-	-	-	-	-	-	-	10	-	-	-	7	1

1. 1st and 2nd declen.

2. Nom. plur.

This distribution of syllables in itself is to be expected since the long-vowelled endings far outnumber -am, -em, -um, -is, -us, but the contrast of the entire absence of long-vowelled unrel. rhyme is nevertheless striking (there are six cases of it in secondary positions - three in -ī, one in -ā, -as, and -es¹ - see Ch.I p.37). The contrast becomes more striking in light of the fact that such rhyme is found to occur in other writers of these metres. E.g. the single unrel. rhyme in 5 ll of Catullus' Sapphics is of this kind:²

Furi et Aureli, comites Catulli 11.1.

Six of nine in 5 ll of Seneca's show it:

naufraga, terris mare dum coactis
(fluctibus Corus prohibet.....) Troad.1032

celsa cum longe latitabit Ide ibid. 1049

sed furit vincii dominus profundii Med. 597

clarior quantoo micat orbe pleno Thaed.744

.....(sonipes in ipso)
concidit gyroo dominumque pronoo Oed. 143
(prodidit armo)

Hercule et visoo fugit astra Juno Herc.Oet.1598.

In Prudentius it occurs in two of three in the Sapphics:

surgit et Pauloo speciosa Narboo Liber.Peristeph.
IV, 34.

nominum parvii facit et loquendii ibid.166,

-
1. Involving 2nd pers. sing. Fut.Simp. and fifth declen. acc. plur.
 2. The figures for unrel. rhyme here are repeated from the comparison on p.57,

and in three of five in the A1¹¹:

fudisse Christo <u>o</u> , redderet ut reo <u>o</u>	Liber Peristeph. 14, 58.
---	-----------------------------

argenti et auri <u>i</u> vim rabida siti <u>i</u>	ibid.102
---	----------

spargit venenis <u>i</u> , mergit et inferis <u>i</u>	ibid.115
---	----------

It is therefore likely that, in the Odes, a distinction should be made between this rhyme and that of syllables long by position.

Whether so or not, the total absence of long-vowelled unrel. rhyme in the main positions must certainly be deliberate, and it thus seems to confirm that the rarity of unrel. rhyme generally is not accidental.

C H A P T E R I V

COMPARISON BETWEEN THE RHYME FREQUENCIES OF THE FOUR BOOKS AND OF THE CARMEN SAECULARE

We know that the Odes were written at different times with gaps between Bks. I - III and Bk.IV, and between Bk.IV and Carmen Saeculare. In the opinion of some critics Horace's art attained its most finished form in some, at least, of the odes of Book IV. So E. Fraenkel, comparing IV.5 with what he calls "a very good poem of his earlier period, III.14",¹ writes: "In Divis orte bonis, on the other hand, every thought, every picture is an organic part of a living whole, and from the first word to the last the poem runs in an unhampered flow, as if it had its origin in a single effortless inspiration. The difference between the earlier and the later poem cannot be accounted for merely by the improvement of poetic technique; the man's mind had steadily grown so that he could reach a level where consummate art became an instrument of Nature herself."² Differences in the metrical technique of Bks. I-III and Bk.IV, and of Bk. IV and Carmen Saeculare have been observed before; e.g. the occurrence of caesura at the middle of the choriambus in the Sapph. line (see Ch.I p. 32 note 1). L.J. Richardson, discussing

1. 'Horace' (see Bibliography) p.448.

2. Ibid. p.448.

the form of the Lesser Asclepiads in the Odes,¹ makes the point that "the compactness of the verse varies according to the period in Horace's life when it was composed," and that "it becomes gradually less compact, the change affecting first the forward colon (viz. in Bk.III) and finally the second colon (viz. in Bk.IV)."²

Without in the least wishing to pass comment whether such metrical differences as observed between these books constitute an improvement of the poet's technique or otherwise, inquiry must now be made whether differences can be found also in rhyme behaviour. In the previous chapters differences have been mentioned; these are all to be brought together and treated systematically here.

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1. Amer. Jour. of Philol. 22 (1901) p.283 f.
 2. Other features in the development of the metrical technique of the Odes include:
 - (i) l.15 still has trochee base in the Asclep;
 - (ii) Al⁹ has penthem. caesura in I and II, hexhem. or hepthem. in III and IV;
 - (iii) no synapheia between the Sapph. and Adonius in IV or Car. Saec;
 - (iv) elision more strictly regulated in IV and Car. Saec.

A. Relation of attrib. rhyme to attrib. grouping without rhyme

1. Main Positions

The figures for the occurrence of attrib. rhyme and attrib. grouping without rhyme at the main positions of the lines in each book are as follows (R = Rhyme, N-R (lit. Non-Rhyme) = Attrib. Groupings without rhyme; figures in brackets denote number of lines):¹

		I (617)		II (406)		III (806)		IV (451)	
		R	N-R	R	N-R	R	N-R	R	N-R
Al ¹¹	(<u>5</u> <u>11</u>)	3	9 (120)	18	20 (172)	17	22 (236)	11	13 (106)
Al ¹⁰	(<u>4</u> <u>10</u>)	5	5 (60)	9	7 (86)	15	14 (118)	7	5 (53)
Sapph.	(<u>5</u> <u>11</u>)	20	14 (165)	7	8 (120)	19	15 (168)	8	8 (105)
Asclep.	(<u>6</u> <u>12</u>)	13	20 (185)	2	- (21)	14	18 (172)	10	14 (131)
Glycon.	(<u>3</u> <u>8</u>)	5	5 (87)	-	- (7)	5	9 (112)	4	4 (56)
		46	53	36	35	70	78	40	44
{Car.									
{Saec.		(<u>5</u> <u>11</u>)	1	6 (57)					

In Ch. II we observed that the overall frequency of attrib. rhyme at the main position of the Al¹¹ and the Asclep. was lower than at the same position of (e.g.) the Sapph., the proportion of rhyme to attrib. grouping without rhyme being smaller at 5 11 and 6 12 than

1. 6 9 of the Al⁹ is now treated as a neighb. position (see Ch. II, p. 52) and not as 'main').

at 5 11. It is now seen that this lower overall frequency in the A_1^{11} is due mainly to Bk.I (where the proportion is 1 : 3 - cf. corresponding figures for the Sapphics of the same book) but also to some extent to the other books. In the Asclep. it is due to Bk.I more than to Bk.III or Bk.IV.

The relative frequency of attrib. rhyme at the main positions is more or less the same from book to book, being slightly lower in Bk.I (1 in 13 lines) than in the other books where it is equal (1 in 11), but in the Car. Saec. it decreases astonishingly to 1 in 57. Similarly, the real frequency of this rhyme, in terms of the proportion between rhyming and unrhymed groups, hardly varies in the different books (it is just visibly highest in Bk.II - 36 : 35 as against e.g. 70 : 78 in Bk.III), but is far lower in the Car. Saec. (1 : 6) than in the Odes. What is considered to be the significance of these differences between the Car. Saec. and the Odes has already been stated (Ch.I, p. 32). However, the fact that the real frequency of rhyme in Bk.I is equal to that of the other books whereas its relative frequency is lower indicates that its total of attrib. groupings is relatively less. Indeed, what fractional differences there are (and these differences are too insignificant to emphasise) between the four books in this respect and between these and the Car. Saec. suggest that a slight increase in attrib. grouping takes place after Bk.I (99 in 617 lines there as opposed to 84 in 451 of Bk.IV), but is not accompanied by a corresponding

increase in the proportion of rhyme; and that in Car. Saec. both the total of attrib. grouping (7 in 57) and the proportion of rhyme decrease.

2. Secondary Positions

In the secondary positions the absolute figures for attrib. rhyme and attrib. grouping without rhyme in the individual books are very low, and they are added here really only for the sake of completeness, but such tendencies as are indicated in them seem to make sense in the development from Bk.I to Bk.IV. The figures are:¹

		I		II		III		IV	
		R	N-R	R	N-R	R	N-R	R	N-R
Al ¹¹	(<u>2</u> <u>11</u>)	1	-	2	3	1	2	2	1
Al ⁹	(<u>2</u> <u>9</u>)	1	1	2	-	-	-	1	-
Sapph.	(<u>3</u> <u>11</u>)	1	2	3	3	4	3	3	1
"	(<u>3</u> <u>8</u>)	1	2	2	1	1	2	2	2
Asclep.	(<u>3</u> <u>12</u>)	4	14	-	-	7	7	3	1
"	(<u>2</u> <u>12</u>)	2	2	-	-	2	1	3	2
Glycon.	(<u>2</u> <u>8</u>)	3	5	1	2	4	6	1	3
		13	26	10	9	19	21	15	10
Car.									
{Saec. (<u>3</u> <u>11</u>)		2	3						

1. 7 10 of the Al¹⁰ is now treated as a neighb. position (see Ch.II p.52) and not as 'secondary'.

It has already been pointed out in Ch.II that the differences between the metres in the relative frequency of attrib. rhyme in the secondary positions are all due to differences between them in the frequency of attrib. grouping in those positions. It should, however, be noted that (i) the relative frequency of total attrib. groupings in Bk.I, greater than in any other book (39 in 617 lines as against, e.g. 25 in 451 of Bk.IV), partly balances the frequency at the main positions (noticed above to be lower than in any other book); (ii) the relative frequency of rhyme varies more noticeably here than at the main positions, from 13 in (617 lines of) Bk.I (which is lowest) to 15 in (451 of) Bk.IV (which is highest); (iii) due almost exclusively to the Asclep., rhyme proportionate to non-rhyme is lowest also in Bk.I (13 : 26) and highest in Bk.IV (15 : 10 makes rhyme once and a half as frequent in this book as in any other). Indeed, the frequency of rhyme in the secondary positions of Bk.IV is, on the average, greater than at the main positions of the same book. It would seem therefore that the slight decline noticed above in the real frequency of rhyme at the main positions of Bks. II to IV is balanced, in Bk.IV, by a considerable increase in the frequency at secondary positions but, as a comparison of the figures for both positions will show, not in Bk.II or III. In the Car. Saec., however, the proportion 2 : 3 for rhyme and non-rhyme compares more favourably both with the Sapph. in individual books and with the average figure for each book, than does the proportion in the main position. In connexion with this point compare the earlier comment

on this position (3 11) of the Car. Saec. (Ch.I p.33).

3. Neighb. Positions

In the neighb. positions of each book rhyming and unrhymed attrib. groups occur as follows:

		I		II		III		IV	
		R	N-R	R	N-R	R	N-R	R	N-R
Al ¹¹	<u>2</u> <u>5</u>	3	7	-	4	-	8	-	2
	<u>5</u> <u>9</u>	-	1	2	3	-	4	1	2
	<u>9</u> <u>11</u>	-	8	-	10	-	10	-	5
Al ⁹	<u>6</u> <u>8</u>	-	-	-	1	-	-	-	-
	<u>6</u> <u>9</u>	1	7	2	10	6	27	2	8
Al ¹⁰	<u>4</u> <u>7</u>	-	3	1	2	-	2	-	-
	<u>7</u> <u>10</u>	-	1	1	6	1	6	-	6
Sapph.	<u>3</u> <u>5</u>	1	8	-	10	-	5	1	6
	<u>5</u> <u>8</u>	3	6	-	2	-	4	-	2
	<u>8</u> <u>11</u>	1	4	1	3	-	4	-	2
Asclep.	<u>2</u> <u>6</u>	2	1	-	-	3	5	2	2
	<u>3</u> <u>6</u>	4	9	-	4	-	6	2	4
	<u>6</u> <u>10</u>	-	1	-	2	-	2	1	2
	<u>10</u> <u>12</u>	-	6	-	3	1	3	1	3
Glycon.	<u>2</u> <u>6</u>	-	-	-	-	-	1	1	-
	<u>3</u> <u>6</u>	-	2	-	1	-	1	-	-
	<u>6</u> <u>8</u>	-	7	-	-	-	7	-	1
		15	71	7	61	11	95	11	45
{ Car. Saec.	<u>3</u> <u>5</u>	-	4						
	<u>5</u> <u>8</u>	-	2						
	<u>8</u> <u>11</u>	-	5						

It has been seen in Ch.II that the overall absolute frequency of rhyme in neighb. positions is very low, and the frequency relative to attrib. grouping without rhyme far lower than at the main and secondary positions. In the distribution of neighb. rhyme over the individual books the following points perhaps deserve comment:

(i) The figures for rhyme and non-rhyme in certain of these positions point, in a greater or lesser degree, to a change of technique after Bk.I on the part of the poet, thus:

- (a) in $\underline{2} \underline{5}$ of the Al¹¹, $\underline{3}$ out of $\underline{10}$ attrib. groups in Bk.I show rhyme and none out of $\underline{14}$ does so in Bks. II-IV; but in $\underline{2} \underline{11}$, whereas only one attrib. group, a rhyme, is to be found there in Bk.I, $\underline{5}$ out of $\underline{11}$ groups rhyme in Bks. II-IV;
- (b) in $\underline{5} \underline{8}$ of the Sapph. the proportion of rhyme and non-rhyme is $3 : 6$ in Bk.I and $0 : 8$ in Bks. II-IV; in $\underline{3} \underline{8}$, on the other hand, the proportion in Bk.I is $1 : 2$, but $5 : 5$ in Bks. II-IV;
- (c) in the Asclep. $\underline{3} \underline{6}$ has $\underline{4}$ rhyming and $\underline{2}$ non-rhyming groups in Bk.I and $\underline{2}$ rhymes and $\underline{14}$ non-rhymes in Bks. II-IV; but $\underline{3} \underline{12}$ which, in Bk.I, has $\underline{4}$ rhymes as opposed to $\underline{14}$ non-rhymes, in Bks. III and IV (there are no groups in $\underline{3} \underline{12}$ in Bk.II) has $\underline{10}$ rhymes as against $\underline{8}$ groups without rhyme.

It thus seems quite certain that in each of these three cases the neighb. rhyme has after Bk.I been abandoned or (as in $\underline{3} \underline{6}$ alone) reduced in favour of the distant rhyme in the secondary positions.

(ii) Rhyme relative to attrib. grouping without rhyme is roughly

twice as rare in Bks. II and III (an average of 1 : 9 in each) as in Bks. I and IV (1 : 5 and 1 : 4 respectively). It is interesting how the rarity of it increases sharply in Bks II and III and then in Bk.IV decreases again.

(iii) In the Car. Saec. there is no rhyme at all in 11 groups. That is, the poem has more in common in this respect with Bks. II and III than with Bk.IV.

B. Unrel. rhyme

1. Main Positions

Unrel. rhyme, with and without the excuse of syntactical stop, occurs in the main positions of individual books as follows (U.R.= Unrel. Rhyme, S = Syntactical Stop):¹

	I		II		III		IV	
	U.R.	S.	U.R.	S.	U.R.	S.	U.R.	S.
Al ¹¹	1	1	1	-	2	2	2	-
Al ¹⁰	-	-	-	-	-	-	2	-
Sapph.	1	1	1	-	1	1	-	-
Asclep.	4	-	-	-	-	-	3	1
	6	2	2	-	3	3	7	1
Car.Saec.	1	1						

1. There is no unrel. rhyme in the main position of the Glycon.

(The reader is reminded that the unrel. rhyme in the Sapph. of Bk;II offers an excuse other than syntactical stop^y, *see p. 28*).

The unrel. rhymes in the main positions of the Odes are almost entirely in -um (10 cases - 3 in Bk.I, 2 in Bk.II, 1 in Bk.III, 4 in Bk.IV) and -us (7 cases - 3 in Bk.I, 1 in Bk.III, 3 in Bk.IV); the remaining rhyme (in the Al¹¹ of Bk.III) is in -et. Excluding the case in the Sapph. of Bk.II, 6 of the 11 unexcused rhymes are in -um (4 of them in Bk.IV) and 5 in -us (3 of them in Bk.I). In the Car.Saec., however, the unrel. rhyme, excused by stop, is in a long vowel (-ī). In the Odes this type of unrel. rhyme is found only in secondary positions (in 6 out of 14 instances - see Ch.I p37), so that its occurrence in the main position of the Car. Saec. may perhaps be considered a departure from the practice in the Odes.

Attention is drawn to the fact that (i) all the unexcused rhymes in Bk.I are found in the Asclep., while they are equally distributed, in Bk.IV, between those, the Al¹¹ and the Al¹⁰; (ii) the only instances of unrel. rhyme in the Al¹⁰ (both of them in -us and without excuse) occur in Bk.IV, where also two of the three unexcused (-um) cases in the Al¹¹ are found.

Not only is the number of unrel. rhymes in Bk.IV proportionally higher than in any other book (7 in 451 lines as against 6 in 617 of Bk.I, which is second to it), but also in Bk.IV the proportion

1. Two of them (Al¹¹ 1.27.6 and Sapph. 1.32.2) have enclitic -cum as a rhyming syllable.

without excuse is greatest (6 in 7 as opposed to 4 of 6 in Bk.I).

2. Main and Secondary Positions combined.

If the unrel. rhymes in both the main and secondary positions are taken together, the facts are hardly altered for either Bk.I or Bk.IV (the abbreviations are to be read as above):¹

	I		II		III		IV	
	U.R.	S.	U.R.	S.	U.R.	S.	U.R.	S.
Al ¹¹	3	2	2	1	3	3	3	1
Al ¹⁰	-	-	-	-	-	-	2	-
Sapph.	2	1	2	-	1	1	2	1
Asclep.	7	1	1	1	-	-	4	2
	12	4	5	2	4	4	11	4

Here too, as above, all the unrel. rhymes in Bk.III are excused by stop, and in Bk.II (including the case in the main position of the Sapph. - 16.33) three out of five have excuse (not to take into account the instance in the secondary position of the Sapph. of Bk.II - 2.11 - where the occasion for a sense-pause was remarked in Ch.I, p 29). In Bk.I, six of the eight unexcused rhymes are in the Asclep., and in Bk.IV they are again distributed almost exactly as in the earlier comparison. The number of unrel. rhymes is about equal proportionally

1. There is no unrel. rhyme in the secondary position of the Al⁹, or Glycon., or Car. Saec.

in Bks. I and IV (12 in 617 and 11 in 451 lines respectively), and the proportion without the excuse of stop is roughly the same in each book. Why, however, these differences exist between e.g. Bks. II and III on the one hand, and ~~between~~ Bks. I and IV on the other is as unaccountable as the differences, earlier observed (Ch.I p 36), between the Al¹⁰ - Sapph. and the Al¹¹ - Asclep.

Summary

To sum up, the most significant result of this comparison is the discovery of the change in technique by which the rhyme of neighb. positions is abandoned and that of distant positions increased. Apart from this, the variations which have been seen in the rare occurrence of unrel. rhyme are perhaps the only real differences between the four books. For the rest, they may be stated briefly thus:

- (i) rhyme generally, pretty constant in frequency from book to book, shows in Bk.II a barely visible increase over the other books, but in the Car. Saec. is significantly rare;
- (ii) rhyme in neighb. positions, rare in Bk.I as compared with main and secondary positions, is nearly twice as rare in Bks.II and III, but in Bk.IV rises again to the level of Bk.I;
- (iii) the number of unrel. rhymes in the main and secondary positions together is proportionally smallest in Bk.III (4 in 806 lines),

slightly larger in Bk.II (5 in 406), noticeably larger in Bk. I (12 in 617), and largest, by a very small margin over Bk. I, in Bk.IV (11 in 451).

CHAPTER V

ES, IS (THIRD DECLEN. ACCUS. PLUR.) ENDINGS

Rhymes involving third declension masc. or fem. plural accusatives have up till now been excluded from the tables. The reason for this will be immediately apparent when it is recalled that in these forms endings in -ēs and -īs alternate, and that our manuscripts are no reliable guide as to which form was intended by the poet. These rhymes therefore had to be excluded since no individual example can be considered certain. The rarity, however, and deliberate avoidance of unrel. rhyme generally leads strongly to the conclusion that the poet adopted the form in -ēs if by doing so he avoided unrel. rhyme with a word ending in -īs, and that he chose the form in -īs where an unrel. word in the rhyming position ended in -ēs. A chapter is devoted to this problem because, if it can be shown that this is what the poet did we have here, for the first time, clear proof, although naturally only in a limited number of cases, of which form the editors of Horace must print.

On the development of these endings Lindsay writes:

"The I-Eur. suffix was -ns, after a consonant -ns. Thus Ā-stems ended in -āns, which became -ās I-Stems in -ins,... and so on. Latin examples are viās fratres

[with -ēs from -ens (Ch.II, [§] para.64) from I-Eur. -ns], honores for -osens.....

"I- Stems in Latin should show -īs (from -ins Ch.II, [§] para 64); and this is the usual form in the best MSS, though we often find -ēs, the Nom.Pl. ending or the Cons. - stem [§]ending. Thus urbīs is attested for Virg. G.I.25: urbisne invisere, Caesar, etc, but urbes for A.III 106: centum urbes habitant magnas; tres for A.X.350, but trīs for the following line (Gell.XIII.21)....."¹

In an earlier comment on I- Stems Lindsay also states:

"Varro (L.L.VIII.66) says that puppīs and puppēs, restīs and restes were rival forms in his time, like Abl. ovi and ove, avi and ave. On early inscriptions we have usually -es, e.g. aidiles, C.I. L.i.187, Eph. Epigr. VIII.676, but ceiveis on the Lex Repetund. of 123-122 B.C.(C.I.L.i.198.77)....."²

It would seem therefore that the choice of one or other of these endings must neither be arbitrary nor guided solely by the stronger MS evidence. Indeed the MSS are often disturbingly divided on this issue, as the following examples of these endings (where rhyme is not involved) will show (the Appar.Crit. used throughout is that of Keller-Holder):

1.1.28

teretis R

teretes cett.

1.3.20

infamis AC pr. ut vid. DRI va Pph. infames rell.

1. 'The Latin Language' (see Bibliography) Ch.Vi, p.404 section 51.

2. ibid. Ch.VI, p.399, section 43.

1.10.15

ignis R₁ignes cett. R₂

1.15.3

celeris ABCDRIj/a Pph. celeres Fδλ'π u

1.25.6.

Kardines ACjaCardinis πprCardines πcorr. cett. c. Pph.

1.33.10

imparis ADR/ππ aut pr. a inparis Cj
impares FR₂δmg. λ'π₂ aut corr. u

1.35.18.

trabalis R travalis B trabilis pro trabalis Pph.
travales π₁ aut pr. travales cett.

1.35.23

potentis BRπPph. potentes cett.

2.1.18

auris R₁ aureis Φ aures cett. R₂j corr.

2.2.23

ingentis R₁ cett. ingentes CDR₂ja u

2.6.13

omnis A'BCDRjλπ omnes F₁ u

2.19.9

pervicacis Pph. pervicaces ΩAc.

3.1.5.

gregis R₁

3.2.23

vulgaris CDR π pr. vulgares cett.

3.7.19.

docentis cett. R₁ δ 2 aut corr. Pph. Ac.docentes F R₂ δ 1 aut pr. π u

3.7.22.

Voces cett. δ 2 π ante corr.Vocis F δ 1 π per corr.

3.8.5

sermones R₁ T a corr. ut vid. Donatussermonis cett. R₁ a pr. ut vid. et a 2 var.Pph. Porph. Pseudacr.

3.8.14.

vigilis R₁ vigiles cett. R₂ Ac.

3.16.24

Partis R₁ Partes cett. R₂

3.24.13

Frugis χ a pr.

4.1.40

volubilis cett. R₁ π pr, volubiles FR₂ δ π corr u.

4.2.18

cael~~st~~is A' B' R₁ π δ 1 Pph. celestis λ acaelestes A₂ F R₂ j δ 2 celestes δ

4.2.34

Ferocis R₁ feroces cett. R₂

4.4.2

avis B' F R₁ π₁ aut pr. aves A' C₂ R₂ j δ λ'
π₂ aut corr.u

4.6.33

fugacis A' B' j pr. λ' π pr.
 fugaces C₂ F j corr. δ π corr. a₂ u.

In most of the above examples the evidence is fairly evenly divided between both forms, and in some cases, e.g. 1.33.10; 3.7.19; 3.8.5; 4.1.40; 4.2.18, in the absence of other guides, the editor can hardly be other than arbitrary in deciding between the two.

Indeed, the fact that editors sometimes differ in their choice of one or other of these endings is proof that decision of the issue is in some cases arbitrary. Following are instances where decision is not unanimous among editors (K-H = Keller et Holder; H = Heinze; K = Klingner; W = Wickham; C = Campbell):

		K-H	H	K	W	C	MSS
1.1.28	teret-	is	es	es	es	es	-is <u>R</u> -es <u>sett.</u>
1.2.3	arc-	es	is	is	es	is	es <u>D₂, D₁ evanuit</u> artes <u>R₁</u>
1.12.35	fasc-	es	is	es	es	is	-es
1.25.7	noct-	es	is	es	es ¹	is	-es
1.25.19	frond-	es	is	es	es ¹	es	-es
1.37.27	serpent-	es	es	es	es	es	-es

1. Taken from his edition of 1874, Od..1.25 not being found in the 1891 edition.

		K-H	H	K	W	C	MSS.
2.1.7.	ign-	es	is	is	es	is	-es
2.11.18	edoc-	is	is	is	es	is	{ -is A' B R' λ' π Pph. -es CDFR δ ν u
2.19.9	pervicac-	is	is	is	es	(pervicaci)	-is Pph. -es Ω <u>Ac.</u>
2.19.17	amn-	es	is	is	es	is	annes u manes <u>R</u>
2.20.5	urb-	es	is	is	es	is	-es
3.2.3	feroc-	is	is	is	es	is	-is <u>A' B</u> -es <u>cett.</u>
3.2.12	caed-	es	is	es	es	es	-es <u>cett.</u> cedes <u>AC δ π λ u</u>
3.3.27	pugnac-	es	is	es	es	is	-es
3.4.46	urb-	es	is	is	es	(imbres)	-es
3.8.14	vigil-	is	es	es	es	es	-is <u>R</u> -es <u>cett. R₂Ac.</u>
3.18.13	audac-	es	is	is	es	is	-es
3.20.10	dent-	es	is	is	es	es	-es
4.2.10	audac-	is	is	is	es	is	-is <u>cett. a pr.</u> -es <u>FR δ π a corr. u.Pph.</u>
4.6.33	fugac-	is	is	is	es	is	-is <u>A' B' δ pr. λ' π pr.</u> -es <u>C₂F δ corr. δ π</u> <u>π corr. a₂ u</u>

The attitude of editors in the choice of ending is at times made more remarkable by the fact that one editor allows the same word different endings in different places, whilst another tries to be consistent. Cf. 3.18.13 and 4.2.10 immediately above, and the following:

(a)		K-H	H	K	W	C	MSS.
2.4.15	penat-	is	is	is	es	is	-is <u>AB</u> $\lambda' \pi_1$ -es <u>cett</u> π_2 <u>pénates</u> Φ
3.14.3	penat-	is	is	is	es	is	-is <u>A'</u> λ' -es <u>R</u> -es <u>cett.a corr.aut 2</u>
3.27.49	penat-	es	is	es	es	es	pennates δ
(b)							
1.12.10	celer-	is	es	is	es	is	-is <u>cett.</u> -es <u>u</u>
1.15.3	celer-	is	es	is	es	es	-is <u>ABCDRI</u> λ a Pph. -es <u>FIX</u> π_a
1.16.24	celer-	es	es	es	es	is	^{ne} ince les <u>D</u> celeres, omisso in, δ
3.11.14	celer-	es	es	es	es	es	-es <u>cett</u> celebres λ
3.20.9	celer-	is	es	is	es	is	-es <u>A'</u> $\lambda' \pi_a$
3.29.53	celer-	is	es	is	es	es	-is <u>R</u> δ ψ π_a ψ -es <u>cett.</u> δ ψ corr.

In the light of the foregoing there is hardly doubt that the uncertainty of both MS evidence and editorial decision makes it desirable that the 'frontiers of darkness' should, if possible, be pushed back.

The potential -es (is) rhymes in the Odes are as follows (the MS evidence is given in each case; the text is that of Keller-Holder):

A. ATTRIB.
A ¹¹

(2 11 = Main Position, 2 11 = Secondary, other positions are Neighb.).

mire sagacis falleret hospites (5 11) 2.5.22.

sagacis A C R j a Porph. sagaces cett.
sagaces u hopites δ

menses per omnis aut Aquilonibus (2 5) 2.9.6.

omnis cett. omnes B F a u

(victis)¹ minores volvere vertices (5 11) 2.9.22

-es -es

donec labantis consilio patres (5 11) 3.5.45

labantis cett. T 1 ut. vid. labentis R
labantes F δ T 2 ut vid. u
//atres δ patris π

fruges et (agris)² rettulit aberes (2 11) 4.15.5

-es -es

Al⁹

(6 2 = Neighb. Position)

appone, nec dulcis amores (6 2) 1.9.15

dulcis R₁ a pr.(?) Pph. dulces cett. R₂ a corr.(?)

nunc in reluctantis dracones (6 2) 4.4.11.

reluctantis A' CR₁ λ' reluctantes BFR₂ j δ π u

1. In potential rhyme with minores or vertices

2. " " " " fruges " uberes.

A1¹⁰

(4 10 = Main Position, 7 10 is Neighb.)

Sardiniae segetes feraces (7 10) 1.31.4

feracis R₁

et veteres revocavit artes (4 10) 4.15.12

artes cett. artis fort. a pr. aut 1

Sapph.

(5 11 = Main Position, 5 8 is Neighb.)

pectus. informis hiemes reducit (5 8) 2.10.15

informis A'BR λ' π Pph. informes CDF j δ v u

spargit agrestis tibi silva frondes (5 11) 3.18.14

agrestis BFR λ v agrestes A'C j δ π τ u
acrestis ψ frondes R

antequam stantis repetat paludes (5 11) 3.27.9

stantis A'B'R₁ λ' Pph. stantes cett. R₂ a₂
paludes cett. R₂ paludis R₁

B. PARALL.

A1⁹

(6 9 = Neighb. Position)

nymphasque discentis et auris (6 9) 2.19.3

discentis D R₁ j δ₂ Victorinus

discendentes δ₁ (et 22) dicentes π p₂

discentes cett. R₂ π corr.

auris D R₁ j π Pph. aures cett. Victorinus

Breunosque velocis et arces (6 9)

4.14.11

velocis R₁ π veloces cett.

C. UNREL.

A₁¹¹

(5 11 = Main Position)

fessas cohortis addidit oppidis (5 11)

3.4.38.

fortis Pph. choortes u cohortes cett.

malus procellis, ad miseras preces (5 11)

3.29.58

praeces A/C δ

A₁⁹

(2 9 = Secondary Position)

gaudes, apricos necte flores (2 9)

1.26.7

flores a ut vid.

auris et intorti capillis (2 9)

2.13.35

auris π ψ_{pr.} aures cett. auraes A

A₁¹⁰

(4 10 = Main Position)

oppositis foribus minacis (4 10)

3.26.8

minacis Pph. minaces Ω

Sapph.

(5 11 = Main Position, 3 11 = Secondary, the others are Neighb.)

te, boves olim risi reddidisses (3 11) 1.10.9

^u
boes B

cardines; audis minus et minus iam (3 5) 1.25.6

Kardines A C ¹/₂ a cardinis πpr.

cardines πcorr. cett. c.Pph.

beluis pontum mediasque fraudes (3 11) 3.27.27

~~es~~ - ^{ed}

antequam turpis macies decentis (8 11) 3.27.53

decentis B' dicentis R₁ decentes cett.C2R2

multa, qua crinis religata fulges (5 11) 4.11.5

crinis cett. R₁ crines F R₂ δ π u

Asclep.

(6 12 = Main Position, 3 12, 2 12 = Secondary, 2 6 is Neighb.)

sectis in iuvenes unguibus acrium (2 6) 1.6.18.

~~es~~ - ^{ed}

fulgentis oculos et bene mutuis (3 12) 2.12.15

fulgentis cett. Pph. fulgentes C F R₂ δ u

porrectum ante fores obicere incolis (6 12) 3.10.3

~~es~~ - ^{ed}

ventis, et positas ut glaciēt nives (2 12) 3.10.7

~~es~~ -es

dignatur suboles inter amabilis (6 12) 4.3.14

amabilis R₁ } amabiles cett.

gratarum facies ? sed Cinarae brevis (6 12) 4.13.22

brevis B R₁ } π breves cett. R₂

Glycon.

(2 8 = Secondary Position)

crines pulvere collines (2 8) 1.15.20

crines ACD var. X π corr. a u sch. λ alt. l.i.t.

cultus PR δ π pr. sch. λ alt. b. et sch. § c. Ac.

omnes in Damalin putris (2 8) 1.36.17

putres δ Ω

Added below are cases which either involve an enclitic or are in neutral positions. These are kept apart because, in regard to endings other than -ēs (-īs), rhymes which involve an enclitic or are in neutral positions have not been taken into account.

A. Attrib.

A1⁹ fratresque tendentes opaco (2 6) 3.4.51

tendentes Ω intendentes Ac. λ λ

aedisque labentis deorum et (2 6) 3.6.3

aedis A' B Aedes δ Edes U aedes cett. Victorinus

(Predicative)

Sapph. tu potes tigris comitesque silvas (5 8) 3.11.13
 tigris cett. Ac. tygris ϕl tigres B C δu

Parallel

A1¹¹ urbesque gentesque et Latium ferox (2 5) 1.35.10
 urbesq ϕ

Sapph. plorat et viris animumque moresque (5 11) 4.2.22
 viris R1 vires R2 cett. mores u

Unrelated

A1⁹ dices laborantis in uno (2 6) 1.17.19
 laborantis B X' Pph. Ac. laborantes cett.

A1¹⁰ vis rapuit rapietque gentis (1 10) 2.13.20
 gentis A' B X' gentes cett. A2

Glycon. vates; tris prohibet supra (2 3) 3.19.15
 tres C X' πpr ϕu traes ψ tris cett. πcorr.

Pherecrat. noctes non sine multis (2 7) 3.7.7

-es

Here, too, as in some previous cases, editors in some instances differ in the form they give of these endings. The list is therefore repeated, but with only the relevant words written out in full as they appear in Keller-Holder's edition, and the endings alone of these words as they are printed by the other editors (the abbreviations are to be read as earlier; the order of references is unchanged):

K-H	H		K		W		C	
<u>ATTRIB.</u>								
Sagacis hospites	is	es	is	es	es	es	is	es
menses omnis	is	is	is	is	es	es	is	is
minores vertices	es	es	es	es	es	es	es	es
labantis patres	is	es	is	es	es	es	is	es
fruges uberes	es	es	es	es	es	es	es	es
dulcis amores	is	es	is	es	es	es	is	es
reluctantis dracones	is	es	is	es	es	es	is	es
segetes feraces	es	is	es	is	es	es	es	is
veteres artes	es	is	es	is	es	es	es	is
informis hiemes	is	es	is	es	es	es	is	es
agrestis frondes	is	is	is	es	es	es	(arentis)es	
stantis paludes	is	es	is	es	es	es	is	es
<u>PARALL.</u>								
discentis auris	is	is	is	is	es	es	is	is
velocis arces	is	is	is	es	es	es	is	is
<u>UNREL.</u>								
cohortis (oppidis)	es		es		es		es	
(procellis) preces		es		es		es		es

K-H	H		K		W		C	
<u>UNREL.</u> (contd.)								
(gaudes) flores	es		es		es		es	
auris (capillis)	is		is		es		is	
s/ (oppositi ^s) minacis	is		is		es		is	
boves (reddidisses)	es		es		es		es	
cardines (audis)	es		es		es ¹		es	
(beluis) fraudes	es		es		es		es	
(macies) decentis	is		is		es		is	
crinis (fulges)	is		is		es		is	
(sectis) iuvenes	es		es		es		es	
fulgentis (mutuis)	is		is		es		is	
fores (incolis)	is		is		es		is	
(ventis) nives	is		es		es (sentis)		es	
(suboles) amabilis	is		is		es		is	
(facies) brevis	es		is		es		is	
crines (collines)	is		es		es (comptus)			
(omnes) putris	is		is		es		is	
<u>Cases in Neutral Positions</u> <u>or with enclitic attached</u>								
<u>Attrib.</u>								
fratresque tendentes	es	es	es	es	es	es	es	es
aedisque labentis	is	is	is	is	es	es	is	is

1. Taken from the 1874 edition.

K-H	H		K		W		C	
(<u>Predicative</u>)								
tigris comitesque	is	es	is	es	es	es	is	es
<u>Parall</u>								
urbesque gentesque	es	es	es	es	es	es	es	es
viris moresque	is	es	is	es	es	es	is	es
<u>Unrel.</u>								
(dices) laborantis	is		is		es		is	
(vis) gentis	is		is		es		is	
(vates) tris	is		is		es		is	
noctes (multis)	is		is		es		es	

(Note. The figures that follow from this point do not take account of cases that involve enclitic or are in neutral positions.)

In the above list there are in all 32 potential rhymes in -ēs and/or -īs (the figure includes one rhyme only for each of 2.9.22, victis minores volvere vertices and 4.15.5 fruges et agris rettulit uberes where, in both cases, the substitution of -īs for -ēs would result in double rhyme). Of these 32 potential rhymes the following number (divided into attrib., parall., and unrel.) appear as rhymes in the editors above:

	<u>Attrib.</u>	<u>Parall.</u>	<u>Unrel.</u>	<u>Total</u>
Kell.-Hold.	4	1	7	12
Heinze	4	2	8	14
Klingner	3	1	7	11
Wickham	12	2	8	22
Campbell	3	2	6	11

Besides the fact that they disagree in the number of rhymes admitted, the editors also differ as to the exact instances they admit. E.g. of the 12 potential attrib. rhymes only 2 (both in -es), Al¹¹ 2.9.22 and 4.15.5 appear as rhymes in all editions. Editors show somewhat more agreement on cases that do not appear as rhymes, e.g. 3.5.45 (Al¹¹), 1.9.15; 4.4.11 (Al⁹), 2.10.15; 3.27.9 (Sapph.). Considering only the number of rhymes admitted, Klingner and Campbell are slightly nearer the truth in that their total figure is smallest. If, on the other hand, proportion between attrib. and unrel. is, as it should be, the major consideration Wickham's figures reflect the greater degree of truth, but only barely so (Wickham does not avoid attrib. rhyme in any of the cases by using alternative -is).

Whatever the differences between individual editors, it is plain that the overall picture of editorial procedure is entirely out of accord with the figures that have been given in Tables I - VI for the rhyme of endings other than -es (-is). The potential rhymes under discussion are all in sensitive positions (i.e. main, secondary and neighb.) and it is clear from the tables that unrel. rhyme is a

significantly rare occurrence in these positions. Indeed, it has been argued in Ch.III that unrel. rhyme is deliberately avoided in them. In all the editors above, apart from Wickham, unrel. rhymes in -es and/or -is are twice as frequent as attrib. rhymes, and even in Wickham the figures do not differ greatly. This, it is maintained, is plainly unacceptable on the evidence of the behaviour of rhyme in other endings.

The proportion between attrib. and unrel. becomes even more improbable if all the potential rhymes are allowed to appear as rhymes. The figures would then be:

Attrib.	(Parall.)	Unrel.
12	(2)	18

The fact to be established here is that, in the case of these endings, the only proportion possible between attrib. and unrel. is $x : 0$; in other words, all the unrel. cases must be non-rhymes. The reasons are:

(i) Supposing that all potential cases are admitted as rhymes, they will be divided among the three sensitive positions thus:¹

	Main	Secondary	Neighb.
Attrib.	6	1	5
Unrel.	7	8	3
(Parall.)			(2)

1. In connection with the figures given see pp. 86-91 where positions are stated in brackets.

(The reader is reminded that whereas, in Ch.I 6 9 and 7 10 were spoken of as the main and secondary position of the Al^9 and Al^{10} respectively, both these positions are now classed as neighb. - see Ch.II p 52).

The examples have been divided according to positions because in this form the improbability of unrel. rhyme becomes even more striking. Besides that unrel. rhyme remains in gross disproportion to attrib., the situation almost becomes grotesque. Unrel. rhyme in main position is actually more frequent than attrib., in secondary position it is eight times as frequent, and in neighb. position it is not far from equal to attrib. This is plainly impossible; and the impossibility is made more glaring when the above figures are compared with the corresponding figures for rhyme in sensitive positions of other endings combined:

		Main	Secondary	Neighb.
<u>-es</u> (<u>-is</u>) endings	{ Attrib.	6	1	5
	{ Unrel.	7	8	3
other endings	{ Attrib.	192	57	44
	{ Unrel.	18	14	1

The ~~comparison~~ ^{difference or}, rather the complete contrast, is at once apparent and convincing. Further, in -es (is) endings we will have unrel. rhyme occurring for the first time in the following positions: (i) the secondary position 2 2 of the Al^9 (1.26.7; 2.13.35); (ii) the

secondary position $\underline{2} \text{ } \underline{8}$ of the Glycon. (1.15.20; 1.36.17); (iii) any neighb. position between contiguous words (1.25.6; 3.27.53). *(Sapph.)*¹. In this connexion it is to be noted that the editors who have been quoted seem, to judge from their practice, to have been partly aware of the incongruity. Though all of them show unrel. rhyme in one or other of the secondary positions just named, only Wickham among them does so in a neighb. position (in $\underline{8} \text{ } \underline{11}$ of the Sapph. - 3.27.53²). However, it is extremely doubtful whether the exceptional instances of rhyme in any of these positions should be formed by endings which have a valid alternative form and whose precise form, as intended by the poet, cannot be determined with unquestionable accuracy on mere MS evidence.

(ii) Assuming again that all the potential cases rhymed, the resulting figures for attrib. rhyme in $\underline{-es}$ ($\underline{-is}$) in the main positions would be found to correspond favourably with the figure for rhymes in other accusative endings. There would be 6 attrib. rhymes in $\underline{-es}$ ($\underline{-is}$) in those positions, while there are 8 in $\underline{-as}$ ³ and 7 in $\underline{-os}$ ⁴.

1. The references follow the order given on pp. 87-91.
2. Page (see Bibliography) also has an unrel. rhyme in $\underline{-es}$ in the same position and line.
3. Al¹¹ 1.29.9; Al¹⁰ 4.4.44; 4.14.20; Sapph. 1.25.1; 4.2.6; Asclep. 1.15.7; 4.1.34; 4.3.8.
4. Al¹¹ 3.4.33; Al¹⁰ 4.4.48; Sapph. 1.2.49; 1.2.51; 3.11.47; 3.22.6; Asclep. 1.1.6. In connection with these figures see table of rhyming endings (Ch. III p. 64) and Appendix A.

That potentially there is only that number in -ēs (-īs) seems to show, ~~seems to show~~, on the evidence of -ās and -ōs, that the cases are genuine and should appear as rhymes. At the same time, however, the presumption is that since, in the matter of attrib. rhymes, -ēs (-īs) endings behave exactly like other analogous endings, in unrel. rhymes they should do the same; that is, they should shun unrel. rhymes. Instead, the very opposite would be true if all potential cases became rhymes. For whereas there is no instance of unrel. rhyme in -ās or -ōs, there would be 7 in -ēs (-īs) if the non-rhyming alternative is not substituted.

In the secondary positions the situation would be more or less the same. One attrib. rhyme in -ēs (or -īs) could be said to correspond with the two attrib. cases in -ās¹ that occur and the three instances in -ōs². But whereas there is only one instance of unrel. rhyme (separated by syntactical stop - see Ch.I p.37) in -ās and no instance in -ōs, there would be 8 in -ēs and/or -īs (apart from the case - see Ch.I p. 30 - involving fifth declen. -ēs in the secondary position 3 8 of the Sapph.).

In the neighb. positions also the occurrence of 5 attrib. rhymes in -ēs (-īs) might be thought to correspond to the occurrence of 4 attrib. cases in -ōs³ (there are no instances in -ās). However, since it has been seen (Ch.II), and will be further shown (see 'Excursus'),

1. Sapph. 1.10.17; Asclep. 4.5.37.

2. Al⁹ 1.29.11; 2.11.15; Sapph. 4.6.18.

3. Al⁹ 2.13.31; 3.4.35; 3.5.55; Asclep.3.19.14.

that rhyme is definitely avoided in these positions but not in main and secondary positions, the fact is that here even the attrib. cases in -ēs (-īs) must be avoided. As regards unrel. rhyme, while there is no instance in -ās or -ōs in a neighb. position there would be 3 instances in -ēs (-īs) if the alternative form is not substituted.

(iii) The strongest and most important reason for disallowing unrel. -ēs (-īs) rhymes in sensitive positions is that, whereas unrel. rhyme between short-vowelled syllables is admitted very rarely, unrel. rhyme between long-vowelled syllables may be said to be avoided absolutely.¹ To allow the latter when avoidance is not only possible but warranted by other evidence seems wholly inadvisable.

One further observation must be made. The question of sound would seem to be of importance in deciding an issue of this kind. The significance of sound values is perhaps a point which is not given sufficient weight in our commentaries. In this connexion see, for Theocritus, the remarks by Professor O. Skutsch in Rh. M. 99 (1956) p.200, and, for Callimachus, the interesting paper by B. Snell in Glotta 37 (1958) p.1. This question of sound would seem to be particularly important in a poet such as Horace who depends for his effect, in a very high degree, on form. On this point L.P. Wilkinson states: "But it is not the wit, the charm and the cleverness of Horace's mind that give the Odes their unique quality.

1. For a complete list of endings in unrel. rhyme see the final paragraph of Ch.III.

That is due more to words than to thought....."¹ Later, discussing the characteristics of what he calls the 'periodic style' he writes: "The music of the sounds themselves.....is an element of immense importance, and Horace's taste was no less exquisite in this."² J. Samuelsson remarks that one need only read through some odes to find that Horace, by artistic arrangement of words, achieves what the ancients called 'polyptoton', and he points out that this change of final vowels contributes unquestionably to giving Horace's lyric verse its characteristic sound.³ The importance of sound in poetry is also borne out by the following extract from Gellius 13.21.1f.⁴

"Interrogatus est Probus Valerius, quod ex familiari eius quodam conperi, 'has' ne 'urbis' an 'has urbes' et 'hanc turrim' an 'hanc turrem' dici oporteret. 'Si aut versum' inquit 'pangis aut orationem solutam struis atque ea tibi verba dicenda sunt, non finitiones illas praerancidas neque fetutinas grammaticas spectaveris, sed aurem tuam interroga, quo quid loco conveniat dicere; quod illa suaserit, id profecto erit rectissimum.' Tum is, qui quaesierat: 'quonam modo' inquit 'vis aurem meam interrogem?' Et Probum ait respondisse: 'Quo suam Vergilius percontatus est, qui diversis in locis urbis et urbes dixit arbitrio consilioque usus

1. 'Horace And His Lyric Poetry' (see Bibliography) p.134.

2. ibid. p.137.

3. Strena Philol. Upsal. (see Bibliography) p.112.

4. ed. C. Hosius, Lipsiae, 1903.

auris (G.1.25; Aen. 3.106; see quotation from Lindsay above).'" Gellius continues to relate that Probus, after illustrating how effect would be harmed by changing the form of either of these words in the places where they are used by Vergil, is said to have added: 'tanta quippe iuncturae differentia est in consonantia vocum proximarum.' In Ch.III the view was put forward that unrel. rhyme is avoided in sensitive positions because, being strongly felt, it is displeasing to the ear. This, it is maintained, is especially true of unrel. rhyme in -ēs and -īs.

It has been shown that the evidence of MSS, in so far as it is, in general, split between both forms, is by itself not decisive. On the other hand are the observations made on the behaviour of rhyme in other endings. These all lead to the conclusion that the poet would not permit unrel. rhyme in endings whose alternative form made avoidance of it easy, while avoiding it in endings which afforded no alternative. It is therefore proposed that the potential attrib. rhymes in -ēs (-īs) which occur in main and secondary positions should, for the reason stated above (p. 99⁽¹⁰⁾), be allowed to appear as rhymes, although it cannot be asserted that Horace used rhyme in every case; on the other hand care should be taken to avoid rhyme with an unrel. word (as in e.g. 2.9.22 - see ^{2:87} above). Both attrib. rhyme in neighb. positions and unrel. rhyme in all the sensitive positions (i.e. main, secondary and neighb.) must be avoided by the use of the alternative form. It is therefore possible

to assert that the following spellings are correct.¹

Attrib.

appone, nec dulcis amores	1.9.15
Sardiniae segetes feracis	1.31.4
menses per omnis aut Aquilonibus	2.9.6
pectus. informis hiemes reducit	2.10.15
nunc in reluctantis dracones	4.4.11

(and the 'predicative' ² example)

tu potes tigris comitesque silvas	3.11.13
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Parall.

nymphasque discentes et auris	2.19.3
Breunosque velocis et arces	4.14.11

Unrel.³

sectis in iuvenes unguibus acrium	1.6.18
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1. Parall cases in neighb. positions, like attrib. instances, must be non-rhymes and are therefore included in the list. However, it has been decided not to include 1.35.10 urbesque gentesque et Latium ferox, since the repeated enclitic seems to denote that Horace intended the parallel sound; cf. natosque maturosque patres, 4.4.55. On the parall. case in the main position of the Sapph. (4.2.22) I am unable to make a decision as to rhyme or non-rhyme.
2. This is closely allied to attrib.
3. 1.26.7 gaudes, apricos necte flores is excluded from the list since the rhyme is excused by syntactical stop. 3.10. 7

ventis, et positas ut glaci et nives
is also excluded for the same reason.

Unrel. (Contd.)

te, bovis ^{1a} olim nisi reddidisses	1.10.9
crinis pulvere collines ^{1b}	1.15.20
dices laborantis ² in uno	1.17.19
cardines; audis minus et minus iam	1.25.6
omnes in Damalin putris	1.36.17
fulgentes oculos et bene mutuis	2.12.15
aures et intorti capillis	2.13.35
fessas cohortes addidit oppidis	3.4.38
porrectum ante fores obicere incolis	3.10.3
ventis, et positas ut glaciis nives	3.10.7

- 1^a This form is attested for, e.g. Plaut. Most. 34, Persa 322, Virg. Ecl. 1.45 - Neue-Wagener I, p.392. On the other hand, Keller forbids (Rh. M. 21, 1866, p.244) forms such as bovis from nouns that have -um in the Genit. Plur. For the reasons which have been given in this chapter, that is, why unrel. -es (-is) rhyme should be avoided in sensitive positions, I am unable to accept his view with regard to the present case.
2. This position, 2 6 of the A1⁹, has so far not been considered at all because, apart from three potential -es (-is) rhymes, it has only three rhymes (one attrib. 3.5.23 portasque non clausas et arva, and two parall. - 4.4.55; 4.14.31), all of these with enclitic attached to 2 (and in 4.4.55 to both 2 and 6). The absence of rhyme shows that the position is highly sensitive and it is in fact to be reckoned as a neighb. position although it does not strictly conform to the definition given in Ch.I (p.16). The unrel. rhyme here is certainly to be excluded, and the fact that two -es (-is) rhymes (3.4.51; 3.6.3 - see p.91) stand against only one other attrib. rhyme makes it highly probable that here too the rhyme is to be avoided.
- 1b. This example would not concern me if the variant cultus (for MS evidence see p.91) were to be accepted. Editors generally reject it, but I can see no definite argument against it (cf. - also of Paris - 4.9.15 'negatisque cultus'). Campbell's comptus is unconvincing and unnecessary.

Unrel. (Contd.)

vates; tris prohibet supra	3.19.15
oppositis foribus minaces	3.26.8
beluis pontum mediasque fraudes	3.27.27
antequam turpis macies decentis	3.27.53
malus procellis, ad miseras preces	3.29.58
dignatur suboles inter amabilis	4.3.14
multa, qua crinis religata fulges	4.11.5
gratarum facies ? sed Cinarae brevis	4.13.22

On the other hand, the rules evolved here allow of no decision wherever rhyme is attrib. and not neighb.¹

It seems fitting to add a note here on another class of endings which are found rivalling each other in certain cases. These are -ōs -ūs, om um.

In connexion with these, Lindsay writes:

1. It will of course be understood why no decision can be given on the unrel. case in 1 10 of the A1¹⁰:

vis rapuit rapietque gentis 2.13.20.

The rhyme is not neighb. and 1 10 is perhaps not a position where rhyme is of any significance.

Ruling on the case in 2 7 of the Pherecratean

noctes non sine multis 3.7.7

is equally difficult. The line contains all its few rhymes (five attrib. and one unrel.) in this position. Whether therefore the position is sensitive or not I am unable to say. It is certainly unlike a sensitive position in having both syllables in the fall.

"The question of the change of the ending -vos to -vus and -us is a difficult one. The most natural explanation of the change of deivos to deus (the form in ordinary use as early as Plautus) is that given in ^δpara.33 (through *de(i)us), which takes for granted that -vos became -vus when -os became -us (^δpara.17).....and seems to conflict with the fact that the spelling -vo- (with -quo-, quo-) is retained to the end of the Republic. But it is by no means clear that the spelling vo did not represent the sound vu, the spelling vo being preferred to v, because this last might be confused with the sound ū (Ch.I ^δpara.9)....."¹

The question for us therefore is whether Horace wrote -vos or -vus, -quom or -quum, for it seems certain that he wrote at the time of the transition. The MSS are divided on the point, and because of the uncertainty therefore previous figures for both rhyme and non-rhyme have not taken into account these three potential rhymes which are quoted along with the MS evidence:²

verris obliquom meditantis ictum 3.22.7

obliquom F₁ R₁ (et Q₁)

obliquum cett. A corr. F₂ R₂

oblicum A' Ac

teque nec laevos vetet ^{ire} ~~vire~~ picus 3.27.15

^u levos C lev^vos B laevus A F^λ

levus R J T a l u //levus δ

-
1. 'The Latin Language' (see Bibliography) Ch.IV, p.267, section 70.
 2. The text and Appar. Crit. are Keller-Holder's.

per sacrum clivom merita decorus

4.2.35

clivium B fol.170 clivum cett.

Since there is no example of unrel. rhyme between -uus and -us, -uum and -um (with the possible exception of Car. Saec. 26, which will be discussed in the following chapter) it is not possible to offer a solution to the problem of these endings. It is merely noted that instances of attrib. rhyme in -us are not frequent in the sensitive positions of the Odes; in fact there are only three cases: 1.1.24; 3.3.48; 4.11.27. It seems, however, fairly clear that if the rarity of this rhyme is due to deliberate avoidance (which may perhaps be doubted in the light of the fact that, apart from a predicative example noted above¹ - dictus, idoneus - there are two² examples of parall. rhyme in -us)³, the poet's reluctance to use it would stem from a dislike of the resented -s sound rather than from a dislike of rhyme as such. This is borne out by the frequency with which rhyme in -um occurs (see Ch.III p. 64 and Appendix A). It is therefore not possible to ^{suggest}~~suggest~~ that attrib. rhyme of -vus would be avoided by the use of the form -vos.

1. Ch.I p.13, n.1.

2. 1.27.22; 4.14.42. (Al¹¹).

3. The figure does not include three examples with enclitic attached to one of the rhyming syllables in each case: 4.2.37 (Sapph.), 4.5.13 (Asclep.), 4.14.42 (Al¹¹).

CHAPTER VI

TEXTUAL CRITICISM AND INTERPRETATION

It has been shown in the previous chapter that the observations made on the behaviour of rhyme can help to make a decision between rival readings. In that chapter, where the rival endings in -ēs and -īs were discussed, these observations led to what is believed to be a decisive conclusion. It is also found that they can be of help in deciding the value of an interpretation or a conjecture.

(i)

sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque fervidis
 evitata rotis palmaque nobilis
terrarum dominos evehit ad deos;
hunc, si 1.1.3-7

The question here is one of interpretation, whether to take dominos as in apposition to deos (1.6) or to quos (1.3). On this passage Wickham writes: "Ovid seems to have taken these words (terrarum dominos) as in apposition to deos, for in Pont. 1.9.35

nam tua non alio coluit penetralia ritu
terrarum dominos quam colis ipse deos,

the play lies in applying to the gods a familiar designation but in a new sense, 'the gods' being a metaphorical term for Caesar and his family.....Dillenburger would take terrarum dominos here as - 'quasi sint facti terrarum domini',

'raises them to heaven, very lords of the world,'.....

(cf Od.4.2.17

quos Elea domum reducit / palma caelestes);

and he is followed by many editors. For the reason given above this is probably wrong, but the same sense is to be elicited from the simpler way of taking the words, 'raises them to the gods in so far as the gods are terrarum domini', makes them like gods, lords of the world.'" According to Wickham too Rutgers, followed by Maclean and Munro, suggested the course of putting "a full stop at nobilis (1.5), making evehit the verb of the new sentence (1.6), and hunc, illum (1.7 and 9 respectively) the distribution of the collective accusative terrarum dominos in the sense of 'the Romans'".¹

Observations on rhyme behaviour prove that the interpretation by Wickham and those others (e.g. Heinze) who take dominos as in apposition to deos is the only correct one. The interpretation of Dillenburger and the reconstruction of sentences by Rutgers (as recorded by Wickham), besides being open to other objections, have the undesirable effect of making the rhyme in dominos..... deos unrel. It has already been shown that (i) Horace avoids this kind of rhyme in a main position (6 12, where these two words occur, is the main position of the Asclep. - see Ch.I p.36) and (ii) excludes it altogether from main positions between syllables long by nature

1. ed. E.C. Wickham (see Bibliography) Pt.II, p.7.

(Ch. III p. 64). It must be emphasised in particular that there is no instance in the Odes of unrel. rhyme between identical endings such as we have in dominos.....deos (for a complete list of words in unrel. rhyme see Appendix A).

(ii)

Iliae dum se nimium querenti
iactat ultorem..... 1.2.17-18.

Here the word in question is nimium. On this line Orelli remarks: "Iunge nimium querenti de Caesaris caede et bellorum civilium sceleribus atque calamitatibus.....illud et rectum est et simplex....."¹ This seems to be the common construction, and the common interpretation of the phrase nimium querenti appears to be, in Wickham's words, 'complaining more than he could bear'², or to that effect. But Campbell denies the authenticity of nimium in the context (it has the unanimous support of the MSS) and comments: "'nimium' de trucidato Caesare 'querenti' hic scripsisse qui scripsit 41-50 (nota bene 44) omnino non possum credere."³ He therefore conjectures minui in place of nimium and refers to Tac. ann. 2.3⁴ 'Augusta se violari et imminui quereretur' and 'ad const.' 4.4.62 (vinci dolentem crevit in Herculem), epist.

1. ed. Jo.G. Orelli (see Bibliography) ad.loc.

2. ^{Ibid.}
^ p.13.

3. ed. A.Y. Campbell (see Bibliography) Adnotatio, ad loc.

1.20.4 (paucis ostendi gemis), Carm. Saec.15 (sive tu Lucina probas vocari).

Campbell tries to defend his construction - minui without an accusative in dependence on querenti - by quoting the parallels above, but surely the fact that se precedes minui (which is not the case in his parallels) but is to be taken with iactat ultorem in the next line is misleading and ambiguous. Such an order of words could hardly be ascribed to Horace.

While minui is to be allowed the credit of transcriptional probability, it must certainly be rejected on the ground that it makes unrel. rhyme with querenti. These words stand in a neighb. position (8 11) of the Sapph. line; there is no such rhyme in this position, and it must therefore not be introduced by conjecture.

(iii)

scriberis Vario fortis et hostium

victor Maeonii carminis alite

1.6.1,2

In this passage the reading Vario.....alite is questioned:

Is the MS reading correct which makes these words ablatives? Or

should they be rather datives and read Vario.....aliti?

(In the MSS. alite is unrivalled).

Orelli, discussing the problem, writes: "alite, codices, quod vituperat L. Muller 'quoniam ablativi sine praepositione a coniuncti passivis, quando de animantibus agitur, excepto ubi ea instrumenti plane vitae expertis vice funguntur, exempla satis certa non suppetunt...

At verissime Scaligero Castigg. in Propert. p.207, ed. Genev.

1607, est ablativus absolutus; sive, ut nunc accuratius dicunt,
instrumenti: Cum Varius sit insignis poeta epicus....."¹

Wickham agrees with Orelli that Vario.....alite should be taken "as
an abl. absol., a construction the use of which Horace is inclined
to extend (2.1.12, Cecropio repetes coturno; 16. Delmatico peperit
triumpho; 2.7.15; 3.5.5)....."² Heinze who says that the
use of scriberis (1.1) with a personal object is not to be confused
with its familiar use in correspondence (Cic. ad Q.fr.1.1.23),
states that in his lyric poetry Horace avoids linking the passive with
a. Similarly, he says, the so-called Dative of the Agent, Vario....
aliti (conjectured by Passerat) would be contrary to the practice
of Horace who only employs this dative with the Part. Perf. Pass.
according to its original uses, with perhaps one exception (carmina)
quae scribuntur aquae potoribus (epist. 1.19.3). The datival
construction, he points out, would make Agrippa appear as no more than
the subject-matter of Varius' poetry. He regards Vario.....alite
as an Ablative of the Instrument, an extension of its use in such cases
as malus celeri saucius Africo (1.14.5), Pieria pelice saucius
(3.10.15), victore laetus Caesare (ep.9.2), coniuge barbara Turpis
maritus (3.5.5). This construction, Heinze feels, has the effect

1. ad loc.

2. p.25.

of not making Varius into a mere instrument and yet letting him appear less important than Agrippa.¹ Page finds in Vario....alite "a distinct case of the use of the abl. of the personal agent without ab" and compares (murus) ter pereat meis Excisus Argivis (3.3.66-~~7~~), Epist. 1.19.2. Virg. Aen. 1.312. Juv. 13.124. He objects to Vario.....aliti on the same grounds as Heinze does.² Campbell follows Atterbury and reads aemulo, which eases the syntax, but this substitution is far-fetched and unwarranted.

The interpretation of Vario.....alite as an Abl. Absol. seems no more than a laboured attempt to evade the syntactical difficulty involved and makes poor sense. Indeed the difficulty is only superficial, for there can be no doubt that, as Heinze explains, the words are an example of the Ablative of the Instrument, a usage which is considered historically by Schmalz and Hofmann (Lateinische Grammatik, p.435)³ and which is apparently no longer questioned by anybody. Similarly the substitution of aliti must be rejected, though not on the ground that the Dative of the Agent is not found with the finite verb. What Heinze quotes above, (carmina) quae scribuntur aquae potoribus, as ^{a possible} ~~perhaps the~~ instance in Horace is unquestionably a genuine example of this dative with the finite verb, to which may be added, e.g. cena ministratur pueris tribus

1. ed. R. Heinze (see Bibliography) ad loc.

2. ed. T.E. Page (see Bibliography) ad loc.

3. see Bibliography.

(Sat.1.6.116) and, in Ovid, barbarus hic ego sum qui non intellegor ulli (Tr. 5.10.37); see also Schmalz and Hofmann, referred to above, p.417. However, apart from the fact that alite has the undisputed support of the MSS, the serious objection to aliti is that it makes unrel. rhyme with Maeonii in the main position 6 12 and this, for reasons stated earlier in this chapter, is definitely to be avoided.

(iv)

nam seu mobilibus veris inhorruit
adventus foliis seu virides rubum
dimovere lacertae
et corde et genibus tremit 1.23.5-8.

Here the correctness of veris.....adventus, the MS reading, is questioned.

veris ≡ ψ Bl. Pph. vepris Gogavius
adventus ≡ ψ Bl. Pph. ad ventum Muret.

Bentley, who repeats the conjecture vepris.....ad ventum comments thus: "Quod ad priorem lectionem attinet, multis ea nominibus cordato lectori displicere debet. Neque enim poterit veris adventus inhorrescere foliis, cum eo tempore nondum nata sint folia; ver enim ipsum frondes educit."¹ Of his conjecture he says (ibid.): "nihil profecto hac coniectura certius est...."

1. ed. R. Bentley (see Bibliography), ad. loc.

Wickham, on the other hand, connects veris.....adventus in sense with animae veris comites in Od.4.12.1 and translates, "For if through the light-hung leaves has run the shiver of Spring's approach"¹ (which Page describes as 'excellent'²). Keller-Holder read vepris.....ad ventos, Campbell following ^SBentley. The others read veris.....adventus.

The conjecture vepris.....ad ventum (apart from the fact that the singular form vepris is not attested before the fourth century A.D.³) makes unrel. rhyme with rubum, but it cannot for that reason be rejected. The unrel. rhyme is in the secondary position (3 12), and in the major lines (i.e. the Al¹¹, Sapph. and Asclep.) this position is apparently less sensitive to rhyme than the main position is (the proportion of attrib. to unrel. being considerably lower in the secondary position - see Ch.I). Since therefore the criteria evolved in this thesis do not seem to apply, it is perhaps unnecessary to consider all the aspects of this complicated question, for instance, the age of the calf at the time of year denoted by veris.....adventus. However, the problem of the passage has most recently been discussed by E. Fraenkel⁴ and it seems best to accept his view. He writes: "With Natis

1. ad loc.

2. ad loc.

3. Neue-Wagener I, pp.687 and 688.

4. 'Horace' (see Bibliography), p.183.

in usum (1.27) the ode 1.23, Vitas inules me similis Chloe, has this in common that it begins with a reminiscence from Anacreon, and that its metrical form is that of Lesbian stanzas. Again we notice a style far more ornate than is likely to have been employed in a poem of Anacreon. This stylistic character of the little poem as a whole should not be left out of account in dealing with the much-vexed beginning of the second stanza,

nam seu mobilibus veris inhorruit
adventus foliis,

the boldness of which is undeniable." On this point he adds in a footnote (ibid. p.184 (i)): "I am not, however, prepared to follow Porphyrio, Heinze, and other commentators in assuming here a very involved $\delta\pi\alpha\lambda\lambda\alpha\gamma\eta$, nor do I believe, with Wickham, that veris adventus is said for animae veris comites. I take the words as they stand: "For whether the arrival of Spring has shivered among the quivering leaves". One may, if one likes, call it $\delta\iota\theta\upsilon\rho\alpha\mu\beta\acute{\alpha}\delta\epsilon\varsigma$, but that seems to be the sense intended by Horace....."

(v)

vosque veraces cecinisse, Parcae,
quod semel dictum est stabilisque rerum
terminus servet, bona iam peractis
iungite fata.

Car. Saec. 25-28.

We are concerned here with 1.26, for which Klingner's Appar. Crit.

reads: dictum est Ξ (acc. X'Q R²) Pph. X' Serv. dictum
C'ψ dictus R' dictum stabilis per aevum Btl.

On stabilisque rerum Terminus servet Bentley writes: "minime quidem mirandum est et veteres et novos interpretes in hoc loco cespitasse. Quocumque enim te vertas, nullum exitum invenies; adeo magnis undique difficultatibus obsessa et circumvallata haeret sententia." He conjectures dictum stabilis per aevum and adds: "Dictum hic iam vides casus esse accusativⁱ. Et sane est in veterrimo nostro Graeviano inter lineas tantum, non in ipso versu habetur; prorsus autem abest a Servio, ubi hunc locum laudat ad Virgilii Eclogam 4.47 (concordes stabili fatorum numine Parcae - Servius, however, according to G. Thilo, reads dictum est). Recte ergo illud eiecimus." He continues later: "Elegans loquendi modus, et optimis scriptoribus familiaris", and gives several references, e.g. Ovid, Met. 5.227

quin etiam mansura dabo monimenta per aevum.¹

Campbell follows Bentley. The others read as above, and of these Page translates: "Ye Fates, as has been once appointed, - and so may the abiding landmark of our fortunes preserve it - "²

Bentley's conjecture might seem to offend against my rule that unrel. rhyme is avoided in a main position (e.g. 5 ll of the Sapph. line

1. ad loc.

2. ad loc.

where dictum.....aevum stands), but it cannot on these grounds be rejected. The endings in -vo- or -vu- have been discussed above and although it was not possible to prove that Horace avoided rhyme by using the -vo- alternative the possibility that rhyme was thus avoided cannot be denied. Since my criteria are therefore not applicable, judgment on the reading of this line is suspended.

(vi)

si Palatinas videt, aequus aras
(remque Romanam Latiumque felix) Car. Saec. 65.

There is a variant reading arces for aras in some MSS.

aras λ var. u var. Q(acc. a var. Rπ δ²) Bl.

Pph. αλ

arces ≡(acc. λ' α) Fδ R² var.

(Note: Since the reading is doubtful this line has been excluded from the count of attrib. rhymes in the main position of this poem).

The other editors read aras, but Page following Bentley adopts arces. Bentley comments on the problem thus: "Quod ad Flacci hunc locum attinet, utraque quidem lectio proba est et venusta; ut nescias fere, utri priores partes iure sint deferendae. Verum enim est, in Palatio templum Apollinis conditum esse, unde noster (Epist. 1.3.17),

Scripta, Palatinus quaecumque recepit Apollo (he adds other references). Recte igitur habet Palatinas aras. Lectio tamen altera nescio quomodo magis arridet; cum quia arces poeticum magis et figuratius videtur, tum quia praeter domum Augusti Palatinam etiam

ipsum Apollinis templum sensu comprehendit. Ita Virgil Aen. 11.477

nec non ad templum summasque ad Palladis arces
subvehitur magna matrum regina caterva.

Noster antea versu septimo

dis, quibus septem placuere colles."¹

Wickham's objection to arces here may perhaps be found in his note (to which he refers) on the use of the word in 2.6.22 (ille te mecum locus et beatae Postulant arces.....). After quoting Orelli as interpreting arces by loca excelsa he writes: "It may be doubted, however, whether arx is ever used simply for 'a height' without a conscious reference, literal or metaphorical, to its use for purposes of defence." He suggests that in the context of 2.6.22 the idea of 'a safe retreat, a fortress that care cannot storm' is associated with arces.² The objection is probably not well founded. The word seems to be used without such a 'conscious reference' in e.g.³ Ovid Am. 3.9.45

Avertit vultus, Erycis quae possidet arces;

Sen. Oed. 227

ut sacrata templa Phoebi supplici intravi pede
et pias numen precatus rite summissi manus,
gemina Parnasi nivalis arx trucem fremitum dedit.

1. ad loc.

2. ad loc.

3. The Thesaurus Ling. Lat. II, p. 741.55f. gives a list of examples, beginning with Ciris 465, in which arx is used in a general sense. Among the first eight of these, however, only the two quoted above (the fifth and eighth in order) seemed to me to be free from the connotation of 'defence'.

Bentley is obviously right that choice between the two words is difficult. The context gives no help in this respect, but rather makes both readings equally likely. However, Bentley is probably right too in adopting arces, as much for the reasons he gives (quoted above) as from the standpoint of rhyme. In the line under discussion aras rhymes with Palatinas in the main position 5 ll, but it has been shown (see Ch.I p.31f, Ch.IV p.70) that in the Car. Saec., as compared with the Sapph. of the Odes, attrib. rhyme is so manifestly rare that the only possible explanation is that it is avoided. This fact therefore suggests that here the variant avoiding rhyme should be chosen.

EXCURSUS

RHYME IN NEIGHBOURING POSITIONS

It has been shown that attrib. rhyme is most frequently found between the middle and end of the line, i.e. in the positions which I have therefore called 'main', and occurs in very small number in secondary positions, while in neighb. positions it is almost unknown.¹ The question naturally arises why it is heavily concentrated, so to say, in main positions. The most obvious explanation would be the stylistic tendency to distribute noun and attribute over the middle and the end of the line. This tendency, however, should affect equally rhyming and non-rhyming groups of attribute and noun.

1. At this point the inquiry comes into particularly close contact with the general problem of word-order. This has been discussed in its relation to caesura by Reichardt - de metr. lyric. Horat. artific. elocutione, Diss. Marb. 1889, and by F. Peters - Zur Wortstellung in d. Oden d. Horaz, Munster 1870, and under the aspect of the relationship between the beat of the line and the natural accent, in particular by E. Zinn - Der Wortakzent in den lyrischen Versen des Horaz, Munchen 1940; in opposition to Zinn's views it has been discussed on the one hand by Seel and Pohlmann - Quantität und Wortakzent im Horazischen Sapphiker (Ein Beitrag zum Iktus Problem), Philol. 103(1959) - and on the other by Drexler - Hexameterstudien, Salamanca, 1953. _____ The problem of the relationship of ictus and accent, not only in Horace's Odes but in early Comedy and the hexameter, is one of the most elusive and hotly contested. I feel that the certainty of the results aimed at in this thesis might be imperilled if my inquiry were to attempt to take side in this argument. My aim therefore is to put forward my observations concerning rhyme, leaving aside the question of word-order generally, in the belief that these observations, if made impartially with regard to the ictus-accent problem, may eventually provide a firm point d'appui for the word-order problem as a whole.

But it does not; for (as will be shown below) whereas the majority of rhyming attributes and nouns are arranged in the middle and at the end, less thanⁿ fifty per cent of those that do not rhyme are arranged in these positions. On the other hand, rhyme is a rare occurrence in positions of close proximity but unrhymed attrib. groups are frequent there. The obvious explanation therefore seems to be that rhyme is avoided between contiguous words, and that this leads to the distribution of it in positions (such as the 'main' in particular) where the rhyming syllables do not collide.

This view coincides with the observations of Samuelsson in his work on homoeoteleuton, i.e. neighb. rhyme, in Horace. In the Odes³, according to Samuelsson,⁴ rhyme of noun and attribute is rare and one can hardly doubt that Horace avoided it intentionally. He points out that Horace avoided monotony in the vowels of final syllables partly through elision and partly through the insertion of enclitic words, particularly -que, partly through choice of words, partly through arrangement of words, partly through artistic distribution of two or several parts of the sentence, over the sentence or the line, a kind of chiasm which is characteristic of his verse. Samuelsson here adduces some examples of different kinds: (from the Odes) 3.6.7, di multa neglecti dederunt / Hesperiae mala luctuosae, with the attribute in the middle; 3.5.21, vidi ego civium / retorta tergo bracchia libero, with the substantive in the

1. ibid. (see Bibliography) p.112.

middle; or with the adjective in the beginning, e.g. 1.9.7 deprome quadrimum Sabina /merum diota. That this artistic word order is often contrived, Samuelsson maintains, cannot be denied, but he also feels that it is going too far to consider it, with Norden, rhetorical in manner. Unquestionably metrical compulsion, he adds, has in many instances been decisive.

In a different way the same point - the avoidance of rhyme in close proximity - has already been illustrated in Chs. II and IV by the behaviour of rhyme both in certain individual neighb. positions, and in neighb. positions generally. For greater convenience these illustrations are in part repeated here:

(a) Certain individual neighb. positions¹

(i) In the $A1^{11}$ there are 24 attrib. groups and 3 rhymes in 2 5, 13 groups and 3 rhymes in 5 9, and 33 groups but no rhyme in 9 11.

(ii) Again, the three rhymes in 2 5 above occur in 10 attrib. groups in Bk.I, while in 14 attrib. groups in the same position in Bks. II-IV there is no rhyme; on the other hand, whereas one rhyme is the only attrib. group in 2 11 of Bk.I, 5 out of 11 groups show rhyme in Bks. II-IV - that is, the proportion of rhyme in the neighb. position decreases while it increases in the distant position.

(iii) In the Sapph. 5 8 contains 3 rhymes in 2 attrib. groups

1. In connection with these positions see Tables I - VI and Appendices A and B.

in Bk. I and no rhyme in 8 groups in Bks. II-IV; 3 8, on the other hand, in Bk. I has one rhyme in 3 attrib. groups, but 5 rhymes in 10 groups in Bks. II-IV - that is, the proportion of rhyme in the neighb. position decreases while it increases in the distant position.

(iv) In the Asclep. 3 6 contains 4 rhyming and 2 non-rhyming groups in Bk. I, 2 rhymes and 14 non-rhymes in Bks. II-IV; on the other hand 3 12 which has 4 rhymes and 14 non-rhymes in Bk. I, in Bks. III and IV (there are no attrib. groups in this position in Bk. II) contains 10 rhymes and 8 non-rhymes - that is, the proportion of rhyme in the neighb. position decreases while it increases in the distant position.

In spite of figures that are in some cases very small, these illustrations make it abundantly clear that distant rhyme is preferred to neighb. rhyme. The same fact becomes evident, in yet a different way, in the following case:

(v) In 2 6 of the Asclep. rhyme is a far greater proportion of attrib. grouping, 7 out of 15, than in any other neighb. position (cf. e.g. 2 5 of the Al¹¹ above), but in 6 of the 7 examples rhyme is separated by a dissyllable, whereas in the other neighb. positions it is in most cases between words that are immediate neighbours and in some few is separated by a monosyllable. (It should be added that 5 of the 8 non-rhymes in 2 6 are contiguous words.) It would seem therefore that a difference

is made, even within the same position (that is, neighb.), between the rhyme of words that are immediate neighbours and of words separated by others.

(b) Neighb. positions generally

As is partly evident from the above illustrations and has been shown in Ch.II, in neighb. positions attrib. rhyme is consistently in very small proportion to attrib. grouping without rhyme; in main and secondary positions the proportion of both is more or less even. Here too it seems convenient, for clearer and readier contrast, to repeat some of the figures earlier given,¹ but bringing the three sensitive positions together for the first time (R = Attrib. Rhyme, N-R = Attrib. groups without rhyme).²

	M A I N				S E C O N D A R Y				N E I G H B.			
	R		N-R		R		N-R		R		N-R	
Al ¹¹	<u>5</u>	<u>11</u>	49	64	<u>2</u>	<u>11</u>	6	6	<u>2</u>	<u>5</u>	3	21
									<u>5</u>	<u>9</u>	3	10
Al ⁹					<u>2</u>	<u>9</u>	4	1	<u>6</u>	<u>9</u>	11	52
Al ¹⁰	<u>4</u>	<u>10</u>	36	31					<u>4</u>	<u>7</u>	1	7
									<u>7</u>	<u>10</u>	2	19
Sapph.	<u>5</u>	<u>11</u>	54	45	<u>3</u>	<u>11</u>	11	9	<u>3</u>	<u>5</u>	2	29
									<u>8</u>	<u>11</u>	2	13
Asclep.	<u>6</u>	<u>12</u>	39	52	<u>3</u>	<u>12</u>	14	22	<u>3</u>	<u>6</u>	6	23
									<u>10</u>	<u>12</u>	2	15
Glycon.	<u>3</u>	<u>8</u>	14	18	<u>2</u>	<u>8</u>	9	16	<u>2</u>	<u>6</u>	1	1
									<u>6</u>	<u>8</u>	-	15
(Car.												
Saec.	<u>5</u>	<u>11</u>	1	6	<u>3</u>	<u>11</u>	2	3	<u>3</u>	<u>5</u>	-	4
									<u>8</u>	<u>11</u>	-	5)

1. For the figures of the remaining neighb. positions see Ch.II, and for Car.Saec. Ch.IV.
2. The reader is reminded that 'main position' is no longer applied to 6 9 of the Al⁹ or 'secondary position' to 7 10 of the Al¹⁰, see Ch.II p.52.

Obviously, therefore, of all the attrib. rhyme in the sensitive positions of the Odes taken together, only a very small proportion is in the neighb. positions (44 out of 293). This perhaps is in itself not extraordinary, but it does become so in light of the fact that, at the same time, the proportion in neighb. positions of the total of attrib. grouping without rhyme is very considerable (272 out of 548). These figures can only lead to one of two conclusions: that the occurrence of attrib. rhyme in neighb. positions is either inevitably rare or deliberately avoided. That it is bound to be rare would not seem to be the case when comparison is made with the Phalaecians of Catullus. There, in 402 lines (already referred to, Ch. III), the neighb. position 8 11 is found to contain the greatest absolute number of attrib. rhymes, 23, as against 17 in 6 11, the position which corresponds to the main position 5 11 of the Sapph. in the Odes. Moreover, in those lines, the total of ^{attrib.} rhymes in the combined sensitive - to use the term as applied to the Odes - positions (i.e. main, secondary and neighb.) is 60, and of these 37 altogether, more than fifty per cent, are found in the neighb. positions.¹

This contrast with the Phalaecians would appear clear proof that unless some external factor influenced the facts here observed, attrib. rhyme might at least have been more frequent in the neighb. positions of the Odes than it actually is, or might even have been as frequent as it is in the main positions. The only real conclusion therefore

1. In connection with these figures see Appendix C.

is that, whereas it is not avoided in the main positions (cf. the proportion of rhyming and unrhymed attrib. groups in these positions) it is definitely avoided in the positions of close proximity.

The avoidance of neighb. rhyme in the Odes is again attested by the further observations of Samuelsson.¹ Quoting figures, he points out that homoeoteleuton occurs most frequently in the Epistles, whereas in the Odes it is very rare indeed, but that even in the Satires it seems to be found less often than in Vergil or Ovid. That Horace is more careful in the Odes, he adds (note (iv) p.114), appears from the fact that cacophonous grouping such as rure recurrat (~~Sec.~~ 1.2.127) are hardly ever found in the Odes, but quite often in the other poems.

There can hardly be doubt therefore that, in the Odes, Horace's principle is to prefer distantly separated positions (in particular that position which contains the final syllable of each colon) when noun and attribute rhyme, but to use neighb. positions as readily as those when rhyme is not involved or can be avoided by the choice of vocabulary.

In connexion with this last point the rarity of neighb. rhyme can be illustrated by a few fictitious examples of what we do not find, gained by a slight change of construction or vocabulary (the fictitious words are underlined and the text is given in brackets):

1. *ibid.* p.114.

- (i) (arte materna celeres morantem)
fluminum lapsus rapidosque ventos 1.12.9-10

(celeres for rapidos in l. 9 and vice versa in l.10; for the use of both words in the fictitious context cf.

ducere et rivos celeres morari 1.11.14,
me quocue devexi rapidus comes Orionis
Illyricis Notus obruit undis 1.28.21-2

- (ii) temptavit in laeta iuventa 1.16.23
(for dulci)

- (iii) quis desiderio sit pudor aut modus
tam dulcis capitis ? 1.24.1-2

(for cari; cf. l.36.7, quam dulci Lamiae, and Prop. 4.11.55, nec te, dulce caput.

- (iv) regina et insanas ruinas 1.37.7
(for regina dementis)

- (v) canitie et facilem soporem 2.11.8
(for canitie facilemque somnum; for the elision of 2.1.25,

Iuno et deorum quisquis amicior, and 3.1.39
decedit aerata triremi et).

- (vi) nec parcit ignavae iuventae 3.2.15
(for, inbellis).

- (vii) voveram gratas epulas et album 3.8.6
(for dulces; cf. A.P. 374 ut gratas inter mensas symphonia discors).

- (viii) ducere et rivos rapidos morari 3.11.14
 (for celereres, see (i) above; also cf. ~~Sc~~ 2.3.242.
 illud idem in rapidum flumen iaceretve cloacam?)
- (ix) spiritus foedus saniesque manet 3.11.19
 (for teter; cf. A.P. 392 caedibus et victu foedo deterruit
 Orpheus).
- (x) surge, quae dixit puero marito
 (for iuveni; cf. 4.4.28 in pueros animus Neronis).
- (xi) non ego hoc ferrem calida iuventa
 (consule Planco) 3.14.27-28
 (for calidus).
- (xii) nec flos purpureae rosae 3.15.15
 (for purpureus).
- (xiii) per meos agros et aprica rura 3.18.2
 (for finis).
- (xiv) insanum strepitum Lycus 3.19.23.
 (for dementem).
- (xv) regina sublato flagello 3.26.11
 (for sublimi).

For his part too Samuelsson quotes¹ what he believes to be instances where he has observed that Horace deviated from the natural order of words or by some other means has tried to avoid letting two words with the identical final letters follow each other directly. A case in point, he states, is Horace's frequent use of ac instead of

1. *ibid.* p.115

after a verb ending in -et
et (an observation referred to already here, see note (2) p. 8).
 He believes, with Engel (De Horatii sermone metro accommodato, Breslau, 1914), that in 4.13.28 dilapsam in cineres facem Horace uses the plural instead of the singular cinerem in order to avoid homoeoteleuton (this rhyme is of course unrel., but the instance is not for that reason irrelevant since the avoidance of attrib. rhyme even more strongly argues the avoidance of unrel. rhyme). In 3.5.52 Samuelsson does not think, as Engel does, that the plural is used - et populum reditus morantem - because the following word begins with m, but he prefers to assume, with Kiessling, that Horace used it in order to avoid homoeoteleuton. With this he compares 1.12.10 fluminum lapsus for lapsus (?). He also traces¹ a certain tendency to avoid homoeoteleuton by the use of heteroclitic words. He points out that at the end of the hexameter where iuventa and senecta should be possible in the nominative Horace three times has the nominative form iuventus (and once in the versus Adonius - rara iuventus, 1.2.24), and senectus three times. As regards word order Samuelsson finds² that Horace has often avoided homoeoteleuton by a slight alteration of the natural word order. Naturally it is impossible, he concedes, to speak with absolute certainty in such cases, but when, he feels, one sees how Horace is content with the natural order of words where the verse permits it, for instance, in 3.29.10

1. ibid. p.116.

2. ibid. p.117.

molem propinquam nubibus arduis, one can well ask why he, in 1.35.7, does not write quicumque Bithyna carina / Carpathium pelagus lacescit. One must suppose, Samuelsson thinks, that it is done for the sake of avoiding homoeoteleuton. Similarly, in 2.7.18 (to omit some of the instances) longaque fessum militia latus : fessum and longa, he says, change places. Samuelsson is aware, however, that such views may be considered mere theory. The statistical observations which I have offered would seem to transfer them from the realm of theory into that of fact.

As stated and explained above, no attempt is made here to deal systematically with problems of word order. It must suffice to have shown that the avoidance of rhyme is an important factor influencing word order. Its importance would appear to be great a priori. If Samuelsson's observations on heteroclitic words and the use of plural and singular in certain lines show for certain that homoeoteleuton is avoided, and if this observation is confirmed by my tentative list of potential rhymes avoided by manipulation of vocabulary, it yet seems obvious that a far easier way, and a way practically always open, was to manipulate the order of words. What thus appeared probable a priori is borne out by the observations made above on the contrasting frequencies of rhyming and non-rhyming groups in neighb. and in main positions.

APPENDIX A

Rhymes

(1) Main Positions

(a) A1¹¹-2 11

Attrib.

doctus sagittas tendere Sericas	1. 29. 9
non aestuosae grata Calabriae	1. 31. 5.
o diva, gratum quae regis Antium	1. 35. 1
periculosae plenum opus aleae	2. 1. 6
paullum severae Musa tragoediae	2. 1. 9
insigne maestis praesidium reis	2. 1. 13
sed ne relictis, Musa procax, iocis	2. 1. 37
flores amoenae ferre iube rosae	2. 3. 14
divesne prisco natus ab Inacho	2. 3. 21
Pompei, meorum prime sodalium	2. 7. 5
sensi relictis non bene parmula	2. 7. 10
oblivioso leviam Massico	2. 7. 21
Lyden ? eburna, dic age, cum lyra	2. 11. 22
tractavit, agro qui statuit meo	2. 13. 10

Al¹¹ - 5 11 (Cont'd)

quam paene furvae regna Proserpinae	2. 13. 21
utrumque sacro digna silentio	2. 13. 29
uxor, neque harum, quas colis, arborum	2. 14. 22
cur me querellis exanimas tuis	2. 17. 1
me nec Chimaerae spiritus igneae	2. 17. 13
tu separatis uvidus in iugis	2. 19. 18
iam Daedaleo notior Icaro	2. 20. 13
non verberatae grandine vineae	3. 1. 29
virtus repulsae nescia sordidae	3. 2. 17
caelum negata tentat iter via	3. 2. 22
nec fulminantis magna manus Iovis	3. 3. 6
iam nec Lacaenae splendet adulterae	3. 3. 25
non hoc iocosae conveniet lyrae	3. 3. 69
quicumque celsae nidum Acherontiae	3. 4. 14
ut tuto ab atris corpore viperis	3. 4. 17
visam Britannos hospitibus feros	3. 4. 33
iniecta monstris Terra dolet suis	3. 4. 73
caelo tonantem credidimus Jovem	3. 5. 1
retorta tergo bracchia libero	3. 5. 22
sed rusticorum mascula militum	3. 6. 37
Aeli vetusto nobilis ab Lamo	3. 17. 1
quocumque lectum nomine Massicum	3. 21. 5
non sumptuosa blandior hostia	3. 23. 18
non ante verso lene merum cado	3. 29. 2

Al¹¹ - 5 11 (Cont'd)

qualemve laetis caprea pascuis	4. 4. 13
qui primus alma risit adorea	4. 4. 41
cervi, luporum praeda rapacium	4. 4. 50
gens quae cremato fortis ab Illo	4. 4. 53
vinci dolentem crevit in Herculem	4. 4. 62
crines et aurum vestibus inlitum	4. 9. 14
multi; sed omnes inlacrimabiles	4. 9. 26
paulum sepultae distat inertiae	4. 9. 29
qui regna Dauni praefluit Apuli	4. 14. 26
Fortuna lustris prospera tertio	4. 14. 37
inter iocosi munera Liberi	4. 15. 26
ludoque dictus non sat idoneus ¹	2. 19. 26

Parall.

quamquam choreis aptior et iocis	2. 19. 25
quae cura patrum quaeve Quiritium	4. 14. 1
nosque et profestis lucibus et sacris	4. 15. 25

¹ The rhyme here is 'predicative' and as such is not unrel., but since it is not strictly attrib. it has been kept out of count and added here for completeness.

Al¹¹- 5 11 (Cont'd)Unrel.

inmane quantum discrepat: impium	1. 27. 6
o saepe mecum tempus in ultimum	2. 7. 1
late tyrannus:- cras foliis nemus	3. 17. 9
cervice tinguet: te nihil attinet	3. 23. 13
nido laborum propulit inscium	4. 4. 6
maior Neronum mox grave proelium	4. 14. 14

(b) Al¹⁰- 4 10Attrib.

composita repetantur hora	1. 9. 20
rex gelidae metuatur orae	1. 26. 4
sanguineis prohibete rixis	1. 27. 4
et cubito remanete presso	1. 27. 8
purpurei metuunt tyranni	1. 35. 12
Cecropio repetes coturno	2. 1. 12
Delmatico peperit triumpho	2. 1. 16

Al ¹⁰₋₄ 10 (Cont'd)

Hesperiae sonitum ruinae	2. 1. 32
unda fretis tulit aestuosis	2. 7. 16
parce cadis tibi destinatis	2. 7. 20
exiguïs equitare campis	2. 9. 24
templa novo decorare saxo	2. 15. 20
Hesperiae Capricornus undae	2. 17. 20
nec Stygia cohibebor unda	2. 20. 8
qua tumidus rigat arva Nilus	3. 3. 48
magna modis tenuare parvis	3. 3. 72
seu liquidæ placuere Baiæ	3. 4. 24
nec Siculo Palinurus unda	3. 4. 28
Pierio recreatis antro	3. 4. 40
imperio regit unus aequo	3. 4. 48
virginea domitus sagitta	3. 4. 72
impositam celer ignis Aetnam	3. 4. 76
foeda nigro simulacra fumo	3. 6. 4
Hesperiae mala luctuosae	3. 6. 8
progeniem vitiosiore	3. 6. 48
cum famulis operum solutis	3. 17. 16
pomifero grave tempus anno	3. 23. 8
pressa tuis balanis capillis	3. 29. 4
ripa vagis taciturna ventis	3. 29. 24
per Siculo equitavit undas	4. 4. 44

Al ¹⁰₋₄ 10 (Cont'd)

fana deos habuere rectos	4. 4. 48
Aeoliae fidibus puellae	4. 9. 12
auspiciis pepulit secundis	4. 14. 16
indomitas prope qualis undas	4. 14. 20
et vacuum patefecit aulam	4. 14. 36
compositis venerantur armis	4. 14. 52

Parall.

Penelopen vitreamque Circen	1. 17. 20
quos et aquae subeunt et aerae	3. 4. 8

Unrel.

coniugibus puerisque primus	4. 9. 24
temporibus dubiisque rectus	4. 9. 36

Rhyme(C) Sapph. - 5 11Attrib.

saeculum Pyrrhae nova monstra questae	1. 2. 6
heu nimis longo satiate ludo	1. 2. 37
sive mutata iuvenem figura	1. 2. 41
tollat; hic magnos potius triumphos	1. 2. 49
neu sinas Medos equitare inultos	1. 2. 51
aut in umbrosis Heliconis oris	1. 12. 5
hunc et incomptis Curium capillis	1. 12. 41
crescit occulto velut arbor aevo	1. 12. 45
egerit iusto domitos triumpho	1. 12. 54
cantharis, Graeca quod ego ipse testa	1. 20. 2
Caecubum et prelo domitam Caleno	1. 20. 9
nec venenatis grvida sagittis	1. 22. 3
namque me silva lupus in Sabina	1. 22. 9
terminum curis vagor expeditis	1. 22. 11
Daunias latis alit aesculetis	1. 22. 14
pone me pigris ubi nulla campis	1. 22. 17
arbor aestiva recreatur aura	1. 22. 18
solis in terra domibus negata	1. 22. 22
parcius iunctas quatiunt fenestras	1. 25. 1

Sapph. - 5 11 (Cont'd)

displicent nexae philyra coronae	1. 38. 2
vivet extento Proculeius Aevo	2. 2. 5
forma captivae dominum Tecmessae	2. 4. 6
Tibur Argeo positum colono	2. 6. 5
unde si Parcae prohibent iniquae	2. 6. 9
contrahes vento nimium secundo	2. 10. 23
otium Medi pharetra decori	2. 16. 6
spiritum Graiae tenuem Camenae	2. 16. 38
servit Hispanae vetus hostis orae	3. 8. 21
Cantaber sera domitus catena	3. 8. 22
quae velut latis equa trima campis	3. 11. 9
dolium fundo pereuntis imo	3. 11. 27
quae velut nactae vitulos leaenae	3. 11. 41
me pater saevis oneret catenis	3. 11. 45
me vel extremos Numidarum in agros	3. 11. 47
prodeat iustis operata divis	3. 14. 6
et cadum Marsi memorem duelli	3. 14. 18
dic et argutae properet Neerae	3. 14. 21
litium et rixae cupidos protervae	3. 14. 26
si tener pleno cadit haedus anno	3. 18. 5
ludit herboso pecus omne campo	3. 18. 9
non vides, quanto moveas periclo	3. 20. 1
Pyrrhe, Gaetulae catulos leaenae	3. 20. 2

Sapph. - 5 11 (Cont'd)

sparsum odoratis umerum capillis	3. 20. 14
quam per exactos ego laetus annos	3. 22. 6
vana quae porta fugiens eburna	3. 27. 41
pendulum zona bene te secuta	3. 27. 59
quem super notas aluere ripas	4. 2. 6
multa Dircaeum levat aura cycnum	4. 2. 25
matre qui largis iuvenescit herbis	4. 2. 55
sensit et Troiae prope victor altae	4. 6. 3
doctor argutae fidicen Thaliae	4. 6. 25
est mihi nonum superantis annum	4. 11. 1
Phylli, nectendis apium coronis	4. 11. 3
cursitant mixtae pueris puellae	4. 11. 10

Parallel

dente si nigro fieres vel uno (turpior ungui)	2. 8. 3
sperat infestis, metuit secundis	2. 10. 13
divitum mensis et amica templis	3. 11. 6

Sappho. - 5 11 Cont'd

Unrel.

lusimus tecum, quod et hunc in annum	1. 32. 2
te greges centum Siculaeque circum	2. 16. 33
impudens Orcum moror: o deorum	3. 27. 50

Car. Saec. - 5 11

Attrib.

certus undenos deciens per annos	1. 21
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Unrel.

lucidum caeli decus, o colendi	1. 2
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(d) Asclep. - 6 12Attrib.

terrarum dominos evehit ad deos	1. 1. 6
hunc, si mobilium turba Quiritium	1. 1. 7
illum, si proprio condidit horreo	1. 1. 9
quicquid de Libycis verritur areis	1. 1. 10
stratus nunc ad aquae lene caput sacrae	1. 1. 22
et serves animae dimidium meae	1. 3. 8
quis Martem tunica tectum adamantina	1. 6. 13
nuper sollicitum quae mihi taedium	1. 14. 17
coniurata tuas rumpere nuptias	1. 15. 7
hastas et calami spicula Cnosii	1. 15. 17
quaecunque aut gelido prominet Algido	1. 21. 6
quid si Threicio blandius Orpheo	1. 24. 13
qui nunc Hesperia sospes ab ultima	1. 36. 4
nolis longa ferae bella Numantiae	2. 12. 1
me dulcis dominae Musa Licymniae	2. 12. 13
atqui sollicitae nuntius hospitae	3. 7. 9
sub castu querulae despice tibiae	3. 7. 30
diductosque iugo cogit aëneo	3. 9. 18
fies nobilium tu quoque fontium	3. 13. 13
tandem nequitiae fige modum tuae	3. 15. 2
occultare meis dicerer horreis	3. 16. 27

Asclep. - 6 12 (cont'd)

nec Laestrygonia bacchus in amphora	3. 16. 34
et pugnata sacro bella sub Ilio	3. 19. 4
miscentur cyathis pocula commodis	3. 19. 12
cur pendet tacita fistula cum lyra	3. 19. 20
me lentus Glycerae torret amor meae	3. 19. 28
coniunx nec nitido fidit adultero	3. 24. 20
seu malis vetita legibus alea	3. 24. 58
dicetur merita Nox quoque nenia	3. 28. 16
et pro sollicitis non tacitus reis	4. 1. 14
iam nec spes animi credula mutui	4. 1. 30
manat rara meas lacrima per genas	4. 1. 34
quod regum tumidas contuderit minas	4. 3. 8
lucem redde tuae, dux bone, patriae	4. 5. 5
cunctantem spatio longius annuo	4. 5. 11
non incisa notis marmora publicis	4. 8. 13
eius, qui domita nomen ab Africa	4. 8. 18
impellunt animae lintea Thraciae	4. 12. 2
qui nunc Sulpicius accubat horreis	4. 12. 18

Parall.

heu heu, quantus equis, quantus adest viris	1. 15. 9
neu vivax apium neu breve lilium	1. 36. 16

Asclep. - 6 12 (Cont'd)

(With enclitic attached to 6)

duces tura, lyraeque et Berecyntiae	
(delectabere tibiae)	4. 1. 22

Unrel.

permixtus sonitus bellaque matribus	1. 1. 24
quam lentis penitus macerer ignibus	1. 13. 8
nil pictis timidus navita puppibus	1. 14 14
neu morem in Salium sit requies pedum	1. 36 12
in morem Salium ter quatient humum	4. 1. 28
maturum reditum pollicitus patrum	4. 5. 3
gaudes carminibus; carmina possumus	4. 8. 11

(2) Glycon. - 3 8Attrib.

cui flavam religas comam	1. 5. 4
et versis animosum equis	1. 19. 11
quam virga semel horrida	1. 24. 16
neu promptae modus amphorae	1. 36. 11
neu multi Damalis meri	1. 36. 13
nocturnis ab adulteris	3. 16. 4
quo Chium pretio cadum	3. 19. 5
da lunae propere novae	3. 19. 9
seu Graeco iubeas trocho	3. 24. 57
tu curva recines lyra	3. 28. 11
et centum puer artium	4. 1. 15
nocturnis ego somniis	4. 1. 37
et spissae nemorum comae	4. 3. 11
Romanae fidicen lyrae	4. 3. 23

(with enclitic attached to 3)

fraternaue umerum lyra	1. 21. 12
mutataeque simul togae	1. 36. 9
Baccharumque valentium	3. 25. 15

(11) Secondary Positions(a) Al.¹¹ 21 - 2 11Attrib.

natis in usum laetitiae scyphis	1. 27. 1
Ceae retractes munera neniae	2. 1. 38
laetum theatri ter crepuit sonum	2. 17. 26
vestris amicum fontibus et choris	3. 4. 25
qualem ministrum fulminis alitem	4. 4. 1.
Lydis remixto carmine tibiis	4. 15. 30

(with enclitic attached to 2)

duraeque tellus audit Hiberiae	4. 14. 50
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Parall.

(quis) magus venenis, quis poterit deus	1. 27. 22
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(with enclitic attached to 2)

Medumque flumen gentibus additum	2. 9. 21
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Al ¹¹ ~~11~~ - 2 11 (Cont'd)

Unrel.

fili ^{fui} paratis et valido mihi	1. 31. 17
ruris colonus, te dominam aequoris	1. 35. 6
vidi docentem, credite posteri	2. 19. 2
somnum reducent; somnus agrestium	3. 1. 21
Drusus Genaunos, implacidum genus	4. 14. 10

(b) A1⁹/_β - 2 2

Attrib.

pronos relabi posse rivos	1. 29. 11
canos odorati capillos	2. 11. 15
nodo coerces viperino	2. 19. 19
quantis fatigaret ruinis	4. 14. 19

(with enclitic attached to 2)

castaeque damnatum Minervae	3. 3. 23
vivaeque producent lucernae	3. 21. 23

Parall.

ludo fatigatumque somno	3. 4. 11
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(with enclitic attached to 2)

lauroque conlataque myrto	3. 4. 19
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(C) Sapph. - 3 11Attrib.

Ilio dives Priamus relictō	1. 10. 14
barbarae postquam cecidere turmae	2. 4. 9
sit meae sedes utinam senectae	2. 6. 6
te suis matres metuunt iuvenis	2. 8. 21
Martiis caelebs quid agam Kalendis	3. 8. 1
amphorae fumum bibere institutae	3. 8. 11
unico gaudens mulier marito	3. 14. 5
debitae Nymphis opifex coronae	3. 27. 30
tertium lunae referentis ortum	4. 2. 58
Dauniae defende decus Camenae	4. 6. 27
Pegasus terrenum equitem gravatus	4. 11. 27

Parall.

hunc equis, illum superare pugnis	1. 12. 26
Romulum post hos prius an quietum (Pompili regnum)	1. 12. 33
Gratiae zonis properentque Nymphae	1. 30. 6

Unrel.

Gadibus iungas et uterque Poenus	2. 2. 11
femina), condisce modos amanda	4. 11. 34

Sapph. - 3 8Attrib.

tu pias laetis animas reponis	1. 10. 17
debita sparges lacrima favillam	2. 6. 23
impiae tectum dominae relinquunt	2. 8. 19
quod viro clemens misero peperci	3. 11. 46
nescios fari pueros Achivis	4. 6. 18
Deliae tutela deae fugacis	4. 6. 33

Parall.(with enclitic attached to 8)

concidunt venti fugiuntque nubes	1. 12. 30
decidunt turres feriuntque summos	2. 10. 11
virginum matres iuvenumque nuper	3. 14. 9
montium custos nemorumque virgo	3. 22. 1
te decem tauri totidemque vaccae	4. 2. 53
procidit late posuitque collum in	4. 6. 11

Unrel.

o decus Phoebi et dapibus supremi	1. 32. 13
concines laetosque dies et urbis	4. 2. 41

Car. Saec. - 3 11

Attrib.

spicea donet Cererem corona 1. 30

condito mitis placidusque telo 1. 33

(d) Asclep - 3 12Attrib.

quis multa gracilis te puer in rosa	1. 5. 1
ingrato celeris obruit otio	1. 15. 3
mactata veniet lenior hostia	1. 19. 16
intonsum, pueri, dicite Cynthium	1. 21. 2
ut Proetum mulier perfida credulum	3. 7. 13
Romana vigui clarior Ilia	3. 9. 8
Thurini Calais filius Ornyti	3. 9. 14
ingratam Veneri pone superbiam	3. 10. 9
et stellis nebulam spargere candidis	3. 15. 6
lascivae similem ludere capreae	3. 15. 12
nec poti vetulam faece tenus cadi	3. 15. 16
ereptum Stygiis fluctibus Aeacum	4. 8. 25
sed pressum Calibus ducere Liberum	4. 12. 14
nec Coae referunt iam tibi purpurae	4. 13. 13

(with enclitic attached to 3)

relecta ^a _^ que patet ianua Lydiae	3. 9. 20
munitaeque adhibe vim sapientiae	3. 28. 4
relectaeque retrorsum Hannibalis minae	4. 8. 16

Asclep. - 3 12 (Cont'd)

Parall.

da Noctis mediae, da, puer, auguris	3. 19. 10
annorum series et fuga temporum	3. 30. 5

Unrel.

subductum macies et nova februm	1. 3. 30
perfusum liquidis urget odoribus	1. 5. 2
Maecenas, melius ductaque per vias	2. 12. 11
Graiorum, neque tu pessima munerum	4. 8. 4

Asclep. - 2 12Attrib.

actae non alio rege puertiae	1. 36. 8
Cressa ne careat pulchra dies nota	1. 36. 10
pulso Thyias uti concita tympano	3. 15. 10
puro te similem, Telephe, Vespero	3. 19. 26
largi muneribus riserit aemuli	4. 1. 18
nullis polluitur casta domus stupris	4. 5. 21
longas o utinam, dux bone, ferias	4. 5. 37

Parall.

sicci mane die, dicimus uvidi	4. 5. 39
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Unrel.

nulli flebilior, quam tibi, Vergili	1. 24. 10
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(2) Glyconic - 2 8Attrib.

pinnis non homini datis	1. 3. 35
bimi cum patera meri	1. 19. 15
saevo mittere cum ioco	1. 33. 12
regum colla minacium	2. 12. 12
Tusco denatat alveo	3. 7. 28
lympphae desiliunt tuae	3. 13. 16
spissa te nitidum coma	3. 19. 25
summi materiem mali	3. 24. 49
pulchris excubat in genis	4. 13. 8

(II) Neighbouring Positions

(2) Al^{II} 11 - 2 2

Attrib.

sponso necato barbara serviet	1. 29. 6
cellis avitis, dum Capitolio	1. 37. 6
saavis Liburnis scilicet invidens	1. 37. 30

(with enclitic attached to 2)

parvosque natos ut capitis minor	3. 5. 42
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Parall.

(with enclitic attached to 2)

Medusque et Indus, te profugus Scythes	4. 14. 42
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Al¹¹ XI - 5 2

Attrib.

non Chloris albo sic umero nitens	2. 5. 18
cum quo morantem saepe diem mero	2. 7. 6
non, qui profundum Danuvium bibunt	4. 15. 21

Parall.

est in iuencis, est in equis patrum	4. 4. 30
Medusque et Indus, te profugus Scythes	4. 14. 42

Unrel.

componere lignum: cras Genium mero	3. 17. 14
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(6) Al ⁹Ø - 6 2Attrib.

mutare loricis Hiberis	1. 29. 15
mecum Dionaeo sub antro	2. 1. 39
pugnas et exactos tyrannos	2. 13. 31
clari Giganteo triumpho	3. 1. 7
visam pharetratos Gelonos	3. 4. 35
Augustus adiectis Britannis	3. 5. 3
qui lora restrictis lacertis	3. 5. 35
tendens Venafranos in agros	3. 5. 55
aut crescit Albanis in herbis	3. 23. 11
vernique iam nimbis remotis	4. 4. 7
non ille pro caris amicis	4. 9. 51

(with enclitic attached to 6)

morem, verecundumque Bacchum	1. 27. 3
fastidit umbrosamque ripam	3. 1. 23
quid Rhoetus evolsisque truncis	3. 4. 55
oblitus aeternaeque Vestae	3. 5. 11
clamore vicinaeque silvae	3. 29. 39
cum prole matronisque nostris	4. 15. 27

(c) Al ¹⁰20 - 4 7

Attrib.

malobathro Syrio capillos

2. 7. 8

Parall.

(with enclitic attached to 7)

per digitos umerosque plumae

2. 20. 12

ne Cypriae Tyriaeque merces

3. 29. 60

Italiae dominaeque Romae

4. 14. 44

Al ¹⁰20 - 7 10

Attrib.

usque, nec Armeniis in oris

2. 9. 4

aut Lacedaemonium Tarentum

3. 5. 56

(with enclitic attached to 7)

usque meis pluviosque ventos

1. 17. 4

uncus abest liquidumque plumbum

1. 35. 20

partibus Oceanoque rubro

1. 35. 32

dis patriis Italoque caelo

2. 7. 4

ales Hyperboreosque campos

2. 20. 16

vitis Achaemeniumque costum

3. 1. 44

Al ¹⁰10 - 7 10 (Cont'd)

poplitibus timidove tergo	3. 2. 16
fruge Lares avidaque porca	3. 23. 4
maius Echioniaeve Thebae	4. 4. 64
Idomeneus Sthenelusve solus	4. 9. 20
Italiae dominaeque Romae	4. 14. 44

(d) Sapph. - 3 5

Attrib.

prodigum Paulum superante Poeno	1. 12. 38
publicum ludum super impetrato	4. 2. 42

Sapph. - 5 8

Attrib.

neve te nostris vitiis iniquum	1. 2. 47
non eget Mauris iaculis neque arcu	1. 22. 2
et Lycum nigris oculis nigroque	1. 32. 11

(with enclitic attached to 5)

nuntium curvaeque lyrae parentem	1. 10. 6
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Sapph. - 5 8 (Cont'd)

Parall.

(with enclitic attached to 8)

aut super Pindo gelidove in Haemo	1. 12. 6
lenis incedas abeasque parvis	3. 18. 3
quo nihil maius meliusve terris	4. 2. 37

Sapph. - 8 11

Attrib.

qui feros cultus hominum recentum	1. 10. 2
notus in fratres animi paterni	2. 2. 6

(with enclitic attached to 8)

aut super Pindo gelidove in Haemo	1. 12. 6
Regulum et Scauros animaeque magnae	1. 12. 37
dixit, irarum calidaeque rixae	3. 27. 70
fata donavere bonique divi	4. 2. 38

Car. Saec - 3 5

Parall.

(with enclitic attached to 5)

spem bonam certamque domum reporto

1. 74

Car. Saec - 8 11

Attrib.

(with enclitic attached to 8)

virgines lectas puerosque castos

1. 6

haec Iovem sentire deosque cunctos

1. 73

~~Attrib. Rhyme~~(e) Asclepiads - 2 6Attrib.

visum parte lupum graminis inmemor	1. 15. 30
multis ille bonis flebilis occidit	1. 24. 9
saevo nupta viro, me tamen asperas	3. 10. 2
purae rivus aquae, silvaque iugerum	3. 16. 29
ternos ter cyathos attonitus petet	3. 19. 14
divis orte bonis, optime Romulae	4. 5. 1
dignum laude virum Musa vetat mori	4. 8. 28

Asclep. - 3 6Attrib.

permixtus sonitus bellaque matribus	1. 1. 24
obstrictis aliis praeter Iapyga	1. 3. 4
qui siccis oculis monstra natantia	1. 3. 18
lascivis hederis ambitiosior	1. 36. 20
maturum reditum pollicitus patrum	4. 5. 3
optatis epulis impiger Hercules	4. 8. 30

Asclep-3 6 (Cont'd)

(with enclitic attached to 3)

mutatosque deos flebit et aspera 1. 5. 6

Asclep. - 6 10

Attrib.

si gestis, iuvenum nobilium cliens 4. 12. 15

Parall.

(with enclitic attached to 6)

votis ominibusque et precibus vocat 4. 5. 13

Asclep. - 10 12

Attrib.

robustaeque fores et vigilum canum 3. 16. 2

late signa feret militiae tuae 4. 1. 16

(f) Glyconic - 2 6

Attrib.

sancto concilio redi

4. 5. 4

~~Attrib. Rhyme~~(IV) Pherecratean - 2 7Attrib.

grato, Pyrrha, sub antro	1. 5. 3
nigris aequora ventis	1. 5. 7
fessis vomere tauris	3. 13. 11
doctae psallere Chiaae	4. 13. 7
notis condita fastis	4. 13. 15

Unrel.

tandem desine matrem	1. 23. 11
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(v) Rhyme in the Neutral Positions
of the
Sapphics.

Sapph. - 37 (Cont'd)

mitte singultus, bene ferre magnam	3. 27. 74
Iule ceratis ope Daedalea	4. 2. 2
rite crescentem face Noctilucam	4. 6. 38

3 8

Attrib.

laetus in praesens animus quod ultra est	2. 16. 25
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Parall.

(with enclitic attached to 8)

ludit exultim metuitque tangi	3. 11. 10
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3 9

Attrib.

verris obliquom meditantis ictum	3. 22. 7
multa Dircaeum levat aura cycnum	4. 2. 25

Parall.

pinus aut impulsa cupressus Euro	4. 6. 10
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Sapph. - 2 9 (Cont.)

Unrel.

dulce lenimen, mihi cunque salve	1. 32. 15
rebus angustis animosus atque	2. 10. 21
docte sermones utriusque linguae	3. 8. 5
mitte civilis super urbe curas	3. 8. 17
tuque testudo resonare septem	3. 11. 3
morte venalem petiisse laurum	3. 14. 2
teque nec laevos vetet ire picus	3. 27. 15
crede veloci, nisi erile mavis	3. 27. 63
Phoebe, qui Xantho lavis amne crinis	4. 6. 26
multa, qua crinis religata fulges	4. 11. 5

2 11

Unrel.

surge, ne longus tibi somnus, unde	3. 11. 38
tuque dum procedis, io Triumphe	4. 2. 49
iure sollemnis mihi sanctiorque	4. 11. 17

3 7

Unrel.

iam satis terris nivis atque dirae	1. 2. 1
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3 10

Unrel.

(with enclitic attached to 10)

quod latus mundi nebulae malusque

1. 22. 19

5 9

Attrib.

surge, ne longus tibi somnus, unde

3. 11. 38

6 9

Unrel.

fata donavere bonique divi

4. 2. 38

6 11

Unrel.

Lesbium servate pedem meique

4. 6. 35

7 9

Attrib.

saeculum Pyrrhae nova monstra questae	1. 2. 6
quae velut latis equa trima campis	3. 11. 9

Unrel.

mitte singultus, bene ferre magnam	3. 27. 74
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7 11

Parall.

Hadriae novi sinus et quid albus	3. 27. 19
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8 10

Parall.

(with enclitic attached to 10)

o Venus, regina Cnidi Paphique	1. 30. 1
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9 11
3 UAttrib.

per meos finis et aprica rura

3. 18. 2

(VI) Monosyllabic Rhymes¹Al¹¹ ~~11~~Unrel.

quo.....	^m Nero (<u>2</u> <u>11</u>)	2. 7. 6
cum.....	arduum (<u>2</u> <u>11</u>)	2. 19. 21
duello.....	o (<u>2</u> <u>9</u>)	3. 5. 38

Al⁹ ~~9~~Unrel.

beati qui	(<u>2</u> <u>6</u>)	4. 9. 47
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Al¹⁰ ~~10~~Attrib.

qua.....	sagitta (<u>4</u> <u>10</u>)	1. 27. 12
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Sapph.

Parall.

huc (et) illuc	(<u>8</u> <u>11</u>)	4. 11. 9
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Unrel.

testudo.....	o (<u>2</u> <u>8</u>)	1. 32. 14
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¹Only the cases occurring in sensitive positions are here recorded - see Introduction p. 8.

si..... peierati (<u>3</u> <u>11</u>)	2. 8. 1.
favet et (<u>3</u> <u>5</u>)	3. 11. 50
o..... recepto (<u>3</u> <u>11</u>)	4. 2. 47

(with enclitic attached to 8)

et..... tenetque (<u>3</u> <u>8</u>)	4. 11. 23
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Car. Saec.

Parall.

(with enclitic attached to 8 and 11)

remque prolemque (<u>8</u> <u>11</u>)	1. 47
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Asclep.

Unrel.

qui..... Massici (<u>2</u> <u>12</u>)	1. 1. 19
de die ¹ (<u>10</u> <u>12</u>)	1. 1. 20
iam galeam (<u>3</u> <u>6</u>)	1. 15. 11
urget..... et (<u>2</u> <u>6</u>)	1. 24. 6
si..... Alyattei (<u>2</u> <u>12</u>)	3. 16. 41
tenet..... et (<u>6</u> <u>10</u>)	3. 28. 14
cum..... tuum (<u>3</u> <u>12</u>)	4. 1. 26

¹ This is really not an instance of monosyllabic rhyme since preposition with noun is una pars orationis.

cycni si (6 7)

4. 3. 20

Glycon.

Unrel.

in Damalin¹ (3 6)

1. 36. 17

pro quo² (1 2)

3. 9. 15

¹ See, under Asclep. above, de die and note

² This is probably to be considered in the same light as de die.

(VII)

Rhyme ofRelat. Pronouns & Antecedents

9
A1 ~~9~~

leonem, quem (5 6)

3. 2. 11

Asclep.

quae..... aquae (2 6)

4. 3. 10

iuvenem, quem (6 7)

4. 5. 9

APPENDIX B

Non-Rhyming Attrib. Grouping

(1) Main Positions

(a) A1¹¹ - 2 11

velox amoenum saepe Lucretilem	1. 17. 1
nec Martialis haediliae lupos	1. 17. 9
utcunque dulci, Tyndari, fistula	1. 17. 10
hic innocentis pocula Lesbii	1. 17. 21
incontinentis iniiciat manus	1. 17. 26
quid dedicatum poscit Apollinem	1. 31. 1
insanientis dum sapientiae	1. 34. 2
praesens vel imo tollere de gradu	1. 35. 2
ausa et iacentem visere regiam	1. 37. 25
nondum expiatis uncta cruoribus	2. 1. 5
et consulenti, Pollio, curiae	2. 1. 14
audire magnos iam videor duces	2. 1. 21
deducte Bruto militiae duce	2. 7. 2
ergo obligatam redde Iovi dapem	2. 7. 17
longaque fessum militia latus	2. 7. 18

Al¹¹ - 5 11 (Cont'd)

Medumque flumen gentibus additum	2. 9. 21
non semper idem floribus est honor	2. 11. 9
ille et nefasto te posuit die	2. 13. 1
illum et parentis crediderim sui	2. 13. 5
et iudicantem vidimus Aeacum	2. 13. 22
Sappho puellis de popularibus	2. 13. 25
fractisque rauci flutibus Hadriae	2. 14. 14
absumet heres Caecuba dignior	2. 14. 25
nec fortuitum spernere caespitem	2. 15. 17
Bacchum in remotis carmina rupibus	2. 19. 1
euhoe recenti mens trepidat metu	2. 19. 5
fas pervicacis est mihi Thyiadas	2. 19. 9
pelles, et album mutor in alitem	2. 20. 10
visam gementis litora Bosphori	2. 20. 14
tumultuosum sollicitat mare	3. 1. 26
mors et fugacem persequitur virum	3. 2. 14
intaminatis fulget honoribus	3. 2. 18
est et fideli tuta silentio	3. 2. 25
iustam et tenacem propositi virum	3. 3. 1
dux inquieti turbidus Hadriae	3. 3. 5
enisus arces attigit igneas	3. 3. 10
sed bellicosus fata Quiritibus	3. 3. 57
regina longum Calliope melos	3. 4. 2

Al¹¹ - 5 11 (Cont'd)

insanientem navita Bosphorum	3. 4. 30
aut quid minaci Porphyryon statu	3. 4. 54
contra sonantem Palladis aegida	3. 4. 57
non auspicatos contudit impetus	3. 6. 10
mox iuniores quaerit adulteros	3. 6. 25
proles, Sabellis docta ligonibus	3. 6. 38
multis et alga litus inutili	3. 17. 10
caelo supinas si tuleris manus	3. 23. 1
nec pestilentem sentiet Africum	3. 23. 5
nam quae nivali pascitur Algido	3. 23. 9
plerumque gratae divitibus vices	3. 29. 13
addant avaro divitias mari	3. 29. 61
tunc me biremis praesidio scaphae	3. 29. 62
nutrita faustis sub penetralibus	4. 4. 26
dirus per urbes Afer ut Italas	4. 4. 42
post hoc secundis usque laboribus	4. 4. 45
nigrae feraci frondis in Algido	4. 4. 58
longe sonantem natus ad Aufidum	4. 9. 2
devota morti pectora liberae	4. 14. 18
sic tauriformis volvitur Aufidus	4. 14. 25
ferrata vasto diruit impetu	4. 14. 30
belli secundos reddidit exitus	4. 14. 38
te non paventis funera Galliae	4. 14. 49

Al¹¹ - 5 11 (Cont'd)

et signa nostro restituit Iovi	4. 15. 6
rectum evaganti frena licentiae	4. 15. 10
virtute functos more patrum duces	4. 15. 29

(b) Al¹⁰ - 4 10

nec veteres agitantur orni	1. 9. 12
aut digito male pertinaci	1. 9. 24
sive mari libet Hadriano	1. 16. 4
nec viridis metuunt colubras	1. 17. 8
vina Syra reparata merce	1. 31. 12
purpureo varius colore	2. 5. 12
nec rapidum fugiente Solem	2. 9. 12
in domini caput immerentis	2. 13. 12
aut timidos agitare lyncas	2. 13. 40
sive inopes erimus coloni	2. 14. 12
nos humilem feriemus agnam	2. 17. 32
parce, gravi metuende thyrsos	2. 19. 8
divitias operosiores	3. 1. 48
per medias rapit ira caedes	3. 2. 12
incolumi Iove et urbe Roma	3. 5. 12
egregius properaret exsul	3. 5. 48

Al¹⁰ - 4 10 (Cont'd)

et populum reditus morantem	3. 5. 52
missilibus melior sagittis	3. 6. 16
de tenero meditatur ungui	3. 6. 24
per memores genus omne fastos	3. 17. 4
seu facilem, pia testa, somnum	3. 21. 4
dum rediens fugat astra Phoebus	3. 21. 24
tange Chloen semel arrogantem	3. 26. 12
Telegoni iuga parricidae	3. 29. 8
sole dies referente siccos	3. 29. 20
ne Cypriae Tyriaequemerces	3. 29. 60
insolitos docuere nisis	4. 4. 8
in pueros animus Nerones	4. 4. 28
Idomeneus Sthenelusve solus	4. 9. 20
totve tuos patiar labores	4. 9. 32
et miseras inimicat urbes	4. 15. 20

(with enclitic attached to 4)

teque tuasque decet sorores	1. 26. 12
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(c) Sapph. - 5 11

dextera sacras iaculatus arces	1. 2. 3
piscium et summa genus haesit ulmo	1. 2. 9
quin et Atridas duce te superbos	1. 10. 13
nec viget quicquam simile aut secundum	1. 12. 18
gratus insigni referam Camena	1. 12. 39
ille, seu Parthos Latio imminentis	1. 12. 53
te minor latum reget aequus orbem	1. 12. 57
sive per Syrtis iter aestuosas	1. 22. 5
me tuo longas pereunte noctes	1. 25. 7
invicem moechos anus adrogantis	1. 25. 9
flebis in solo levis angiportu	1. 25. 10
cum tibi flagrans amor et libido	1. 25. 13
gaudeat pulla magis atque myrto	1. 25. 18
et parum comis sine te Iuventas	1. 30. 7
crescit indulgens sibi dirus hydrops	2. 2. 13
movit Aiacem Telamone natum	2. 4. 5
ulla si iuris tibi perierati	2. 8. 1.
semper ardentis acuens sagittas	2. 8. 15
adde, quod pubes tibi crescit omnis	2. 8. 17
multa? quid terras alio calentis	2. 16. 18
scandit aeratas vitiosa navis	2. 16. 21
abstulit clarum cita mors Achillem	2. 16. 29

Sapph. - 5 11 (Cont'd)

mitte civilis super urbe curas	3. 8. 17
iam Scythae laxo meditantur arcu	3. 8. 23
digna periurum fuit in parentem	3. 11. 34
morte venalem petiise laurum	3. 14. 2
si per invisum mora ianitorem	3. 14. 23
lenit albescens animos capillus	3. 14. 25
cum tibi Nonae redeunt Decembres	3. 18. 10
inter audaces lupus errat agnos	3. 18. 13
cum per obstantis iuvenum catervas	3. 20. 5
ibit insignem repetens Nearchum	3. 20. 6
promis, haec dentes acuit timendos	3. 20. 10
fertur et leni recreare vento	3. 20. 13
quae laborantis utero puellas	3. 22. 2
sed vides, quanto trepidet tumultu	3. 27. 17
si quis infamem mihi nunc iuvenum	3. 27. 45
seu per audacis nova dithyrambos	4. 2. 10
dicit et centum potiore signis	4. 2. 19
fronte curvatos imitatus ignis	4. 2. 57
ille, mordaci velut icta ferro	4. 6. 9
rite crescentem face Noctilucam	4. 6. 38
saeculo festas referente luces	4. 6. 42
sordidum flammae trepidant rotantes	4. 11. 11.
gaudiis, Idus tibi sunt agenda	4. 11. 14

Car. Saec. - 5 11

quo Sibyllini monuere versus	1. 5
dis, quibus septem placuere colles	1. 7
rite maturos aperire partus	1. 13
cui per ardentem sine fraude Troiam	1. 41
castus Aeneas patriae superstes	1. 42
quaeque vos bobus veneratur albis	1. 49

(with enclitic attached to 5)

Medus Albanasque timet securis	1. 54
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(d) Asclep. - 6 12

Maecenas atavis edite regibus	1. 1. 1
certat tergeminis tollere honoribus	1. 1. 8
agros Attalicis condicionibus	1. 1. 12
est qui nec veteris pocula Massici	1. 1. 19
nec partem solido demere de die	1. 1. 20
spernit, nunc viridi membra sub arbuto	1. 1. 21
seu visa est catulis cerva fidelibus	1. 1. 27
seu rupit teretis Marsus aper plagas	1. 1. 28
nympharumque leves cum Satyris chori	1. 1. 31
prudens Oceano dissociabili	1. 3. 22
expertus vacuum Daedalus aera	1. 3. 34
perfusus liquidis urget odoribus	1. 5. 2
nec cursus duplicis per mare Ulixei	1. 6. 7
impressit memorem dente labris notam	1. 13. 12
et malus celeri saucius Africo	1. 14. 5
Idaeis Helenen perfidus hospitam	1. 15. 2
Dianam tenerae dicite virgines	1. 21. 1
vos Tempe totidem tollite laudibus	1. 21. 9
ipsum me, melior cum peteret venus	1. 33. 13
Bassum Threicia vincat amystide	1. 36. 14
quamvis non alius flectere equum sciens	3. 7. 25
si parcent animae fata superstiti	3. 9. 12

Asclep. - 6 12 (Cont'd)

si parcent puero fata superstiti	3. 9. 16
ventis, et positas ut glaci et nives	3. 10. 7
parcas, nec rigida mollior aesculo	3. 10. 17
aurum per medios ire satellites	3. 16. 9
late conspicuum tollere verticem	3. 16. 19
paucorum et segetis certa fides meae	3. 16. 30
quamquam nec Calabrae mella ferunt apes	3. 16. 33
rixarum metuens tangere Gratia	3. 19. 16
et vicina seni non habilis Lyco	3. 19. 24
quorum plaustra vagas rite trahunt domos	3. 24. 10
privignis mulier temperat innocens	3. 24. 18
caedes et rabiem tollere civicam	3. 24. 26
cingentem viridi tempora pampino	3. 25. 20
Neptunum et viridis Nereidum comas	3. 28. 10
Latonam et celeris spicula Cynthiae	3. 28. 12
dicar, qua violens obstreperat Aufidus	3. 30. 10
Pauli, purpureis ales oloribus	4. 1. 10
si torrere iecur quaeris idoneum	4. 1. 12
nec vincere novis tempora floribus	4. 1. 32
Campi, te per aquas, dure volubilis	4. 1. 40
sic desideriiis icta fidelibus	4. 5. 15
et vitem viduas ducit ad arbores	4. 5. 30
Censorine meis aera sodalibus	4. 8. 2

Asclep. - 6 12 (cont'd)

hic saxo, liquidis ille coloribus	4. 8. 7
res est aut animus deliciarum egens	4. 8. 10
vatum divitibus consecrat insulis	4. 8. 27
ornatus viridi tempora pampino	4. 8. 33
Liber vota bonos ducit ad exitus	4. 8. 34
misce stultitiam consiliis brevem	4. 12. 27
possent ut iuvenes visere fervidi	4. 13. 26

(e) Glycon. - 3 8

per nostrum patimur scelus	1. 3. 39
nec saevam Pelopis domum	1. 6. 8
Tyddiden superis parem	1. 6. 16
et regnum Priami vetus	1. 15. 8
custodes Numidae deos	1. 36. 3
constantis iuvenem fide	3. 7. 4
Tyrrhenus genuit parens	3. 10. 12
lascivi suboles gregis	3. 13. 8
qui Musas amat imparis	3. 19. 13
parentis ego dexteris	3. 19. 21
campestres melius Scythae	3. 24. 9
quid tristes querimoniae	3. 24. 33
aeternum meditans decus	3. 25. 5
exsomnia stupet Euias	3. 25. 9
Albanos prope te lacus	4. 1. 19
ornatum foliis ducem	4. 3. 7
o mutis quoque piscibus	4. 3. 19
et magni memor Herculis	4. 5. 36

(with enclitic attached to 3)

famosisque laboribus	3. 15. 3
durataeque solo nives	3. 24. 39

(H) Secondary Positions

$$(a) \quad Al^{11} - \underline{2} \quad \underline{\underline{11}}$$

denso paventem sustulit aëre	2. 7. 14
dulci laborem decipitur sone	2. 13. 38
cohors Gigantum scanderet impia	2. 19. 22
motus doceri gaudet Ionicos	3. 6. 21
laevom marinae qui Veneris latus	3. 26. 5
duris ut ilex tonsa bipennibus	4. 4. 57

(with enclitic attached to 2)

nostrisque ductum seditionibus	3. 3. 29
segnesque nodum solvere Gratiae	3. 21. 22

$$(b) \quad Al^9 - \underline{2} \quad 2$$

quanta laborabas Charybdi	1. 27. 19
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(with enclitic attached to 2)

lenesque sub noctem susurri	1. 9. 19
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(c) Sapph. - 3 11

Lesbio primum modulate civi	1. 32. 5
Persicos odi, puer, apparatus	1. 38. 1
redditum Cyri solio Prahaten	2. 2. 17
auream quisquis mediocritatem	2. 10. 5
quid brevi fortes iaculamur aevo	2. 16. 17
hic dies anno redeunte festus	3. 8. 9
Spartacum si qua potuit vagantem	3. 14. 19
murreum nodo cohibere crinem	3. 14. 22
laurea donandus Apollinari	4. 2. 9

Sapph. - 3 8

filius Maiae, patiens vocari	1. 2. 43
dum meam canto Lalagen et ultra	1. 22. 10
spiritum Graiae tenuem Camenae	2. 16. 38
Cantaber sera domitus catena	3. 8. 22
et cadum Marsi memorem duelli	3. 14. 18
me tener solvet vitulus, relictæ	4. 2. 54
Lesbium servate pedem meique	4. 6. 35

Car. Saec. - 3 11

fertilis frugum pecorisque tellus	1. 29
iam Scythae responsa petunt superbi	1. 55
quindecim Diana preces virorum	1. 70

(d) Asclep. - 3 12

Myrtoum pavidus nauta secet mare	1. 1. 14
Lesboum refugit tendere barbiton	1. 1. 34
sublimi feriam sidera vertice	1. 1. 36
Pelidae stomachum cedere nescii	1. 6. 6
quam lentis penitus macerer ignibus	1. 13. 8
suprema citius solvet amor die	1. 13. 20
nil pictis timidus navita puppibus	1. 14. 14
quam multo repetet Graecia milite	1. 15. 6
sublimi fugies mollis anhelitu	1. 15. 31
finitis animum reddere amoribus	1. 19. 4
auditam moderere arboribus fidem	1. 24. 14
non vanae redeat sanguis imagini	1. 24. 15
insignem tenui fronte Lycorida	1. 33. 5
quam turpi Pholoe peccet adultero	1. 33. 9
nec Mauris animum mitior anguibus	3. 10. 18
maturo propior desit ^{de} funeri	3. 15. 4
crescentem sequitur cura pecuniam	3. 16. 17
contemptae dominus splendidior rei	3. 16. 25
contracto melius parva cupidine	3. 16. 39
proceras manibus vertere fraxinos	3. 25. 16
cessantem Bibuli consulis amphoram	3. 28. 8
quo blandae iuvenum te revocant preces	4. 1. 8

Asclep. - 3 12 (Cont'd)

(with enclitic attached to 3)

virtutisque viam deserit arduae

3. 24. 44

Asclep. - 2 12

fervens difficili bile tumet iecur

1. 13. 4

nigro compulerit Mercurius gregi

1. 24. 18

curtae nescio quid semper abest rei

3. 24. 64

numen cum teneris virginibus tuum

4. 1. 26

quassas eripiunt aequoribus ratis

4. 8. 32

(e) Glycon. - 2 8

audax Iapeti genus	1. 3. 27
nudum remigio latus	1. 14. 4
vestra motus aget prece	1. 21. 16
laesa p ^r ae ⁿ iteat fide	1. 33. 4
caris multa sodalibus	1. 36. 5
fulgens contremuit domus	2. 12. 8
plenas aut Arabum domos	2. 12. 24
multi Lydia nominis	3. 9. 7
saevos inlaqueant duces	3. 16. 16
parca, quod satis est, manu	3. 16. 44
nudis iuncta sororibus	3. 19. 17
festo quid potius die	3. 28. 1
iunctis visit oloribus	3. 28. 15
curru ducet Achaico	4. 3. 5
dulci distinet a domo	4. 5. 12
plena dives ut in domo	4. 12. 24

(II) Neighbouring Positions(a) Al¹¹ - 2 5

tristes ut irae, quas neque Noricus	1. 16. 9
arcu paterno? quis neget arduis	1. 29. 10
igni corusco nubila dividens	1. 34. 6
stantem columnam, neu populus frequens	1. 35. 14
clavos trabalis et cuneos manu	1. 35. 18
mollis columbas aut leporem citus	1. 37. 18
voltu sereno, fortis et asperas	1. 37. 26
Mysten ademptum, nec tibi Vespero	2. 9. 10
levis iuventas et decor, arida	2. 11. 6
curas edacis. quis puer ocus	2. 11. 18
Marsae cohortis Dacus et ultimi	2. 20. 18
reges in ipsos imperium est Iovis	3. 1. 6
virtus recludens immeritis mori	3. 2. 21
fessas cohortis addidit oppidis	3. 4. 38
fidens iuventus horrida bracchiis	3. 4. 50
crinis solutos, qui Lyciae tenet	3. 4. 62
turpis maritus vixit et hostium	3. 5. 6
Memphin carentem Sithonia nive	3. 26. 10

Al¹¹ - 2 2 (Cont'd)

molem propinquam nubibus arduis	3. 29. 10
Drusum gerentem Vindelici:- quibus	4. 4. 18
victas et urbes increpuit lyra	4. 15. 2

(with enclitic attached to 2)

Medumque flumen gentibus additum	2. 9. 21
luctusque turpes et querimoniae	2. 20. 22
fundusque mendax, arbore nunc aquas	3. 1. 30
stirpesque raptas et pecus et domos	3. 29. 37
rectique cultus pectora roborant	4. 4. 34
primusve Teucer tela Cydonio	4. 9. 17

Al¹¹ - 2 2

gasis, et acrem militiam paras	1. 29. 2
villaque flavus quam Tiberis lavit	2. 3. 18
cur non sub alta vel platano vel hac	2. 11. 13
quid mirum, ubi illis carminibus stupens	2. 13. 33
robustus acri militia puer	3. 2. 2
incontinentis nec Tityi iecur	3. 4. 77
quando et priores hinc Lamias ferunt	3. 17. 2
laevum marinae qui Veneris latus	3. 26. 5
iactata Tuscis aequoribus sacra	4. 4. 54
Hector vel acer Deiphobus gravis	4. 9. 22

Al¹¹ - 2 11

irae Thyesten, exitio grave	1. 16. 17
di me tuentur, dis pietas mea	1. 17. 13
prosunt honores; hunc fidibus novis	1. 26. 10
frui paratis et valido mihi	1. 31. 17
te pauper ambit sollicita prece	1. 35. 5
te Dacus asper, te profugi Scythae	1. 35. 9
urbesque gentesque et Latium ferox	1. 35. 10
stantem columnam, neu populus frequens	1. 35. 14
dilecta, quantum non Pholoë fugax	2. 5. 17
tecum Philippos et celerem fugam	2. 7. 9
sed me per hostis Mercurius celer	2. 7. 13
amice Valgi, stat glacies iners	2. 9. 5
tu semper urges flebilibus modis	2. 9. 9.
quicumque primum, et sacrilega manu	2. 13. 2
miles sagittas et celerem fugam	2. 13. 17
nec, si resurgat, centimanus Gigas	2. 17. 14
utrumque nostrum incredibili modo	2. 17. 21
tardavit alas, cum populus frequens	2. 17. 25
regum timendorum in propios greges	3. 1. 5
cervice pendet, non Siculae dapes	3. 1. 18
lenis virorum non humilis domos	3. 1. 22
quod si dolentem nec Phrygius lapis	3. 1. 41
extendat oras, qua medius liquor	3. 3. 46

Al¹¹ - 9 11 (Cont'd)

sed quid Typhoeus et validus Mimas	3. 4. 53
testis mearum centimanus Gigas	3. 4. 69
S ervas, moveri digna bono die	3. 21. 6
Memphin carentem Sithonia nive	3. 26. 10
malus procellis, ad miseras preces	3. 29. 58
cui rex deorum regnum in avis vagas	4. 4. 2
olim iuventas et patrius vigor	4. 4. 5
Drusus Genaunos, inplacidum genus	4. 14. 10
Medusque et Indus, te profugus Scythes	4. 14. 42
Nilusque et Hister, te rapidus Tigris	4. 14. 46

(6) Al⁹ - 6 8

depone sub lauru mea nec

2. 7. 19

Al⁹ - 6 2

desectam, et insani leonis	1. 16. 15
temptavit in dulci iuventa	1. 16. 23
valles et Usticae cubantis	1. 17. 11
et scindat haerentem coronam	1. 17. 27
cum mente, nec turpem senectam	1. 31. 19
regina dementis ruinas	1. 37. 7
redegit in veros timores	1. 37. 15
cui laurus aeternos honores	2. 1. 15
aequare nec tauri ruentis	2. 5. 3
vexant inaequales procellae	2. 9. 3
pellente lascivos amores	2. 11. 7
restinguet ardentis Falerni	2. 11. 19
sparsisse nocturno cruore	2. 13. 7
rugis et instanti senectae	2. 14. 3
te praeter invisas cupressos	2. 14. 23
praescriptum et intonsi Catonis	2. 15. 11
disiecta non leni ruina	2. 19. 15
nec saevus Arcturi cadentis	3. 1. 27

Al⁹ - 6 2 (Cont'd)

condiscat et Parthos ferocis	3. 2. 3
matrona bellantis tyranni	3. 2. 7
nec parcit inbellis iuventae	3. 2. 15
raro antecedentem scelestum	3. 2. 31
non voltus instantis tyranni	3. 3. 3
quos inter Augustus recumbens	3. 3. 11
per ⁱ uira pugnaces Achivos	3. 3. 27
iras et invisum nepotem	3. 3. 31
quam cogere humanos in usus	3. 3. 51
ducente victrices catervas	3. 3. 63
Praeneste seu Tibur supinum	3. 4. 23
temptabo et urentis harenas	3. 4. 31
damnum: neque amissos colores	3. 5. 27
interque maerentis amicos	3. 5. 47
dimovit obstantis propinquos	3. 5. 51
iam nunc et incestos amores	3. 6. 23
curabis et porco bimenstri	3. 17. 15
seu rixam et insanos amores	3. 21. 3
descende, Corvino iubente	3. 21. 7
narratur et prisci Catonis	3. 21. 11
robiginem aut dulces alumni	3. 23. 7
mollivit aversos Penatis	3. 23. 19
regina, sublimi flagello	3. 26. 11

Al⁹ - 6 9 (Cont'd)

et stella vesani Leonis	3. 29. 19
transmutat incertos honores	3. 29. 51
tutum per Aegaeos tumultus	3. 29. 63
iam lacte depulsum leonem	4. 4. 15
lateque victrices catervae	4. 4. 23
defendit et curae sagaces	4. 4. 75
non ante volgatas per artis	4. 9. 3
vivuntque commissi calores	4. 9. 11
voltu, per obstantis catervas	4. 9. 43
te caede gaudentes Sygambri	4. 14. 51
ne parva Tyrrhenum per aequor	4. 15. 3

(with enclitic attached to 6)

sedes Atlanteusque finis	1. 34. 11
sperare fortunaque dulci	1. 37. 11
fatalis incestusque iudex	3. 3. 19
lauroque collataque myrto	3. 4. 19
Titanas immanemque turbam	3. 4. 43
divosque mortalisque turmas	3. 4. 47
dumeta natalemque silvam	3. 4. 63
pro curia invasique mores	3. 5. 7
natosque maturosque patres	4. 4. 55

Al⁹ - 6 9 (Cont'd)

mirata regalisque cultus	4. 9. 15
commisit immanisque Raetos	4. 14. 15
non Seres infidive Persae	4. 15. 23

(c) Al¹⁰ - 4 7

necte meo Lamiae coronam	1. 26. 8
Carpathium pelagus carina	1. 35. 8
non humilis mulier triumpho	1. 37. 32
Aeoliis fidibus querentem	2. 13. 24
ulla brevem dominum sequetur	2. 14. 24
Hectoreis opibus refringit	3. 3. 28
oppositis foribus minacis	3. 26. 8

(with enclitic attached to 7)

temporibus dubiisque rectus	4. 9. 36
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Al¹⁰ - 7 10

fervor et in celeres iambos	1. 16. 24
suppositos cineri doloso	2. 1. 8

Al¹⁰ - 7 10 (Cont'd)

Troilon aut Phrygiae sorores	2. 9. 16
Caesaris et rigidum Niphaten	2. 9. 20
fertilibus domino priori	2. 15. 8
carpere iter comites parati	2. 17. 12
mitte supervacuos honores	2. 20. 24
sidera, nunc hiemes iniquas	3. 1. 32
pingue tenent humilis Forenti	3. 4. 16
Delius et Patareus Apollo	3. 4. 64
perniciem veniens in aevum	3. 5. 16
gaudia luminibus remotis	3. 6. 28
in mare, nunc lapides adesos	3. 29. 36
tempus Amazonia securi	4. 4. 20
pertulit Ausonias ad urbes	4. 4. 56
Stesichorique graves Camenae	4. 9. 8
et comites Helene Lacaena	4. 9. 16
mittere equum medios per ignes	4. 14. 24
solis ab Hesperio cubili	4. 15. 16

(with enclitic attached to 7)

Penelopen vitreamque Circen	1. 17. 20
crinibus inmeritamque vestem	1. 17. 28
regibus, horribilique Medo	1. 29. 4
me cichorea levesque malvae	1. 31. 16
egit equos volucremque currum	1. 34. 8

Al¹⁰ - 7 10 (Cont'd)

luna mari, Cnidiusve Gyges	2. 5. 20
crinibus ambiguoque voltu	2. 5. 24
canitie facilemque somnum	2. 11. 8
dum licet, Assyriaque nardo	2. 11. 16
adferet indomitaeque morti	2. 14. 4
stagna lacu, platanusque caelebs	2. 15. 4
eripuit, volucrisque fati	2. 17. 24
unguibus horribilique mala	2. 19. 24
qua nebulae pluviique rores	3. 3. 56
imperio gravibusque Persis	3. 5. 4
Antiochum Hannibalemque diram	3. 6. 36
rore deos fragilique myrto	3. 23. 16
Bactra parent Tanaisque discors	3. 29. 28
ne Cypriae Tyriaeque merces	3. 29. 60
aura feret geminusque Pollux	3. 29. 64
per titulos memoresque fastus	4. 14. 4

(d) Sapph. - 3 5

quo graves Persae melius perirent	1. 2. 22
virgines sanctae minus audientem	1. 2. 27
qui feros cultus hominum recentum	1. 10. 2
Iulium sidus velut inter ignis	1. 12. 47
tu gravi curru quaties Olympum	1. 12. 58
iactibus crebris iuvenes protervi	1. 25. 2
aridas frondes hiemis sodali	1. 25. 19
simplici myrto nihil adlabores	1. 38. 5
Xanthia Phoeu, prius insolentem	2. 4. 2
Phyllidis flavae decorent parentes	2. 4. 14
barbaras Syrtis, ubi Maura semper	2. 6. 3
fertili Baccho minimum Falernis	2. 6. 19
simplices Nymphae, ferus et Cupido	2. 8. 14
te senes parci miseraeque nuper	2. 8. 22
virgines nuptae, tua ne retardet	2. 8. 23
alteram sortem bene praeparatum	2. 10. 14
nec levis somnos timor aut cupido	2. 16. 15
te greges centum Siculaeque circum	2. 16. 33
spiritus taeter saniesque manet	3. 11. 19
per meos finis et aprica rura	3. 18. 2
oscinem corvum prece suscitabo	3. 27. 11
aequoris nigri fremitum et trementis	3. 27. 23
regius sanguis, dominaeque tradi	3. 27. 65

Sapph. - 3 5 (Cont'd)

flebili sponsae iuvenemve raptum	4. 2. 21
quo nihil maius meliusve terris	4. 2. 37
civitas omnis dabimusque divis	4. 2. 51
te decem tauri toridemque vaccae	4. 2. 53
Dardanas turris quateret tremenda	4. 6. 7
non tuae sortis iuvenem puella	4. 11. 22

(with enclitic attached to 3)

Thessalosque ignis et iniqua Troiae	1. 10. 15
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Sapph. - 5 8

vidimus flavum Tiberim retortis	1. 2. 13
nube candentis umeros amictus	1. 2. 31
acer et Mauri peditis cruentum	1. 2. 39
Illo dives Priamus relicto	1. 10. 14
dulce ridentem Lalagen amabo	1. 22. 23
semper haerentem puerum canebat	1. 32. 10
dulce pellitis ovibus Galaesi	2. 6. 10
splendet in messa tenui salinum	2. 16. 14
voveram dulcis epulas et album	3. 8. 6
ducere et rivos celeres morari	3. 11. 14
unico gaudens mulier marito	3. 14. 5

Sapph. - 5 8 (Cont'd)

antequam turpis macies decentis	3. 27. 53
paene natali proprio, quod ex hac	4. 11. 18
terret ambustus Phaethon avaras	4. 11. 25

(with enclitic attached to 5)

concines laetosque dies et Urbis	4. 2. 41
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Sapph. - 8 11

laetus intersis populo Quirini	1. 2. 46
blandum et auritas fidibus canoris	1. 12. 11
iactibus crebris iuvenes protervi	1. 25. 2
laeta quod pubes hedera virenti	1. 25. 17
serva Briseis niveo colore	2. 4. 3
expedit matris cineres opertos	2. 8. 9
summovet lictor miseros tumultus	2. 16. 10
sospitis centum et vigilis lucernas	3. 8. 14
surge, quae dixit iuveni marito	3. 11. 37
interior ^m , dum tu celeris sagittas	3. 20. 9
impudens liqui patrios Penates	3. 27. 49
filius quamvis Thetidis marinae	4. 6. 6
qui dies mensem Veneris marinae	4. 11. 15

Sapph. 8 11 (Cont'd)(with enclitic attached to 8)

quem iuvat clamor galeaeque leves	1. 2. 38
fluminum lapsus celerisque ventos	1. 12. 10
deferens uni propriamque laurum	2. 2. 22
bracchia et voltum teretisque suras	2. 4. 21
beluis pontum mediasque fraudes	3. 27. 27
flebili sponsae iuvenemve raptum	4. 2. 21
te decem tauri totidemque vaccae	4. 2. 53
ni tuis victus Venerisque gratae	4. 6. 21

Car. Saec. - 3 5

virgines lectas puerosque castos	1. 6
ter die' claro totiensque grata	1. 23
di, probos mores docili iuventae	1. 45
Romulae genti date remque prolemque	1. 47

Car. Saec. - 5 8

alme Sol, curru nitido diem qui	1. 9
di, senectuti placidae quietem	1. 46

(with enclitic attached to 5)

feminis prolisque novae feraci	1. 19
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Car. Saec. - 8 11

Phoebe silvarumque potens Diana	1. 1
nutriant fetus et aquae salubres	1. 31
di, probos mores docili iuventae	1. 45
iam mari terraque manus potentis	1. 53
Phoebus acceptusque novem Camenis	1. 62

(with enclitic attached to 8)

remque Romanam Latiumque felix	1. 66
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(e) Asclep. - 2 6

nigrum Merionem, aut ope Palladis	1. 6. 15
dulcis docta modos et citharae sciens	3. 9. 10
dulci digne mero non sine floribus	3. 13. 2
tristes excubiae munierant satis	3. 16. 3
ictu fulmineo: concidit auguris	3. 16. 11
summis verticibus dira Necessitas	3. 24. 6
mixtis carminibus non sine fistula	4. 1. 24
dulcem quae strepitum, Pieri, temperas	4. 3. 18

Asclep. - 3 6

mercator metuens otium et oppidi	1. 1. 16
nec tristis Hyadas nec rabiem Noti	1. 3. 14
infamis scopulos Acroceraunia	1. 3. 20
cervicem roseam, cerea Telephi	1. 13. 2
inbelli cithara carmina divides	1. 15. 15
post certas hiemes uret Achaicus	1. 15. 35
tam cari capitis? praecipe lugubris	1. 24. 2
immitis Glycerae, neu miserabilis	1. 33. 2
neu vivax apium, neu breve lilium	1. 36. 16
nec saevos Lapithas et simium mero	2. 12. 5
Saturni veteris; tuque pedestribus	2. 12. 9

Asclep. - 3 6 (Cont'd)

fulgentis oculos et bene mutuis	2. 12. 15
aut pinguis Phrygiae Mygdonias opes	2. 12. 22
extremum Tanain si biberes, Lyce	3. 10. 1
inclusam Danaen turris aenea	3. 16. 1
custodem pavidum Iuppiter et Venus	3. 16. 6
da noctis mediae, da, puer, auguris	3. 19. 10
consortem socium fallat et hospites	3. 24. 60
lustratam Rhodopen, ut mihi devio	3. 25. 12
in morem Salium ter quatient humum	4. 1. 28
et cantu tremulo pota Cupidinem	4. 13. 5
nec clari lapides tempora, quae semel	4. 13. 14
cornicis vetulae temporibus Lycen	4. 13. 25

(with enclitic attached to 3)

inbellisque lyrae Musa potens vetat	1. 6. 10
Gaetulusve leo frangere persequor	1. 23. 10
robustaeque fores et vigilum canum	3. 16. 2
regalique situ pyramidum altis ⁱ	3. 30. 2

Asclep. - 6 10

Nereus fata: "mala ducis avi domum	1. 15. 5
ludentem nitidis virginibus sacro	2. 12. 19

Asclep. - 6 10 (Cont'd)

cervicem aut facili saevitia negat	2. 12. 26
non te Penelopen difficilem procis	3. 10. 11
contemptae dominus splendidior rei	3. 16. 25
numen cum teneris virginibus tuum	4. 1. 26
laudes quam Calabrae Pierides: neque	4. 8. 20

Asclep. - 10 12

o et praesidium et dulce decus meum	1. 1. 2
dis miscent superis, me gelidum nemus	1. 1. 30
gens humana ruit per vetitum nefas	1. 3. 26
perrupit Acheronta Herculeus labor	1. 3. 36
hic bellum lacrimosum, hic miseram famem	1. 21. 13
ergo Quintilium perpetuus sopor	1. 24. 5
nec durum Hannibalem nec Siculum mare	2. 12. 2
Hylaeum domitosque Herculea manu	2. 12. 6
aut pinguis Phrygiae Mygdonias opes	2. 12. 22
virtus et metuens alterius viri	3. 24. 22
mundi nec Boreae finitimum latus	3. 24. 38
sentis ac, veluti stet volucris dies	3. 28. 6
quis Parthum paveat, quis gelidum Scythen	4. 5. 25
post mortem ducibus, non celeres fugae	4. 8. 15
infelix avis et Cecropiae domus	4. 12. 6

(†) Glycon. - 2 6

magnas inter opes inops	3. 16. 28
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Glycon. - 3 6

Tyddides melior patre	1. 15. 28
quam dulci Lamiae, memor	1. 36. 7
Dianae celebris die	2. 12. 20
dementem strepitum Lycus	3. 19. 23

Glycon. - 6 8

post ignem aetheria domo	1. 3. 29
rixae, sive puer furens	1. 13. 11
Teucer, te Sthenelus sciens	1. 15. 24
ignis Pergameas domos	1. 15. 36
in me tota ruens Venus	1. 19. 9
silvis aut viridis Gragi	1. 21. 8
curvantis Calabros sinus	1. 33. 16
curvat, supplicibus tuis	3. 10. 16
caelestis patiens latus	3. 10. 20
praebes et pecori vago	3. 13. 12
vivunt et rigidi Getae	3. 24. 11

Glycon. - 6 8 (Cont'd)

haerere ingenuus puer	3. 24. 55
ripas et vacuum nemus	3. 25. 13
nil parvum aut humili modo	3. 25. 17
inclusit volucris dies	4. 13. 16

APPENDIX C

This section contains the details of the poets compared with Horace in Ch.III pp. 57 and 59. References are given for the occurrence in main positions of attrib. and unrel. rhyme.

A. Latin(i) Catullus(a) Sapph.

30 lines, as follows: 11(18 lines), 51 (12 lines)

References

Attrib. Rhyme in 5 11: 11.2

Unrel. Rhyme in 5 11: 11.1

(b) Phalaecians

402 lines, as follows: 1, 2, 2a, 3, 5, 6, 7, 9, 10, 12, 13, 14, 16, 23, 24, 26, 27, 28, 36, 38, 40, 41, 42, 43, 45, 46, 47, 48, 50.

References

Attrib. Rhyme in 6 11

2a.2; 3.2; 3.18; 5.2; 6.8; 7.4; 9.10; 14.3; 24.3; 27.1; 27.3; 28.2; 36.11; 38.8; 41.3; 43.1; 46.4.

Unrel. Rhyme in 6 11

10.17; 28.8; 50.1; 50.16

Attrib. Rhyme in 3 11

1.10; 2a.3; 16.11; 23.20; 40.3.8

Catullus, Phalaecians (Cont'd)

Attrib. Rhyme in Neighb. Positions

- 2 6: 3.17; 28.2
3 6: 2.3; 7.3; 43.3; 45.20; 48.1
6 8: 2.5; 3.5; 6.1; 14.1; 16.3; 45.19; 48.1
8 11: 1.1; 2.1; 3.3; 3.4; 3.13; 3.17; 7.6; 9.1; 9.5; 12.10;
 13.4; 13.7; 13.11; 14.12; 14.13; 36.2; 38.1; 40.2; 43.2;
 45.11; 47.1; 48.5; 50.2;

(ii) OvidPentameters - 369 lines (Tristia Bk.I)

References

Attrib. Rhyme between the middle and the end of the line:

- i. . 2. 12. 28. 40. 44. 48. 56. 66. 78. 84. 90. 118. 124. 128.
- ii. 10. 12. 32. 36. 38. 60. 70
- iii. 4. 6. 8. 12. 18. 20. 28. 42. 44. 46. 50. 54. 60. 70. 80.
90. 96. 98. 102.
- iv. 6. 8. 10. 22.
- v. 4. 12. 20. 22. 32. 36. 80. 84.
- vi. 4. 20. 30. 32. 34.
- vii. 18. 20. 30. 38.
- viii. 2. 14. 18. 28. 36. 48.
- ix. 4. 46. 54. 56. 62.
- x. 8. 10. 24. 48
- xi. 4. 6. 10. 16. 26. 40. 42.

Ovid (Cont'd)

Unrel. Rhyme in the same position:

ii. 102; iii. 34; viii. 22, 30.

~~Comparative Study~~

(iii) Seneca

(a) Sapph.

432 lines, as follows:

Herc. Fur. 830-874; Troades 814-860, 1009-1055; Medea 579-669;
Phaedra 736-752; Oedipus 110-153; Thyestes 546-622;
Herc. Oet. 1518-1606.

References

Attrib. Rhyme in 5 11:

Herc. Fur: 836. 837. 843. 846. 849. 850. 860. 867. 868
Troades: 823. 826. 829. 857. 1024
Medea: 580. 600. 609. 613. 618. 621. 629. 636. 640. 649.
665. 666. 667.
Phaedra: 736. 749. 751.
Oedipus: 114. 115. 116. 125. 151. 153.
Thyestes: 552. 564. 573. 579. 584. 585. 591.
Herc. Oet: 1520. 1529. 1537. 1546. 1547. 1549. 1551. 1554.
1561. 1568. 1590. 1593. 1602. 1605.

Unrel. Rhyme in 5 11

Herc. Fur.: 832; Troades: 1032. 1049; Medea: 597; Phaedra: 741.
744; Oedipus: 143; Herc. Oet: 1598. 1601

Seneca (Cont'd)

(b) Asclep.¹

332 lines in all, as follows:-

Herc. Fur. 524-591; Troades 371-407; Medea 56-74, 93-109;
 Phaedra 753-760, 764-823; Thyestes 122-175; Herc. Oet. 104-172.

Attrib. Rhyme in 6 12

Herc. Fur: 549
 Troades: 383. 406.
 Medea: 66, 70. 74. 93.
 Phaedra: 753. 757. 770. 785. 807. 815. 816.
 Thyestes: 129. 131. 144. 145. 162. 164.
 Herc. Oet: 134. 136. 159.

Unrel. Rhyme in 6 12

Troades 390; Herc. Oet. 154

(iv) Prudentius(a) A1¹¹133 lines (Liber Peristeph 4 anon XIV)

References

Attrib. Rhyme in 5 11:

~~4~~ 42, 54, 95, 101, 117, 130

¹ Asclepiad Minor only

Prudentius (Cont'd)

Unrel. Rhyme in 5 11

X. 32, 44, 58, 102, 115.

(b) Sapph.

280 lines, as follows:

Liber Cathemerinon, VIII; Liber Peristephanon IV

References

Attrib. Rhyme in 5 11

Liber Cathemer: 1, 17, 42, 47.

Liber Peristeph: 5, 9, 37, 38, 46, 67, 71, 78, 81, 101, 105,
106, 114, 119, 123, 145, 147, 163.Unrel. Rhyme in 5 11Liber Cathemer VIII, 67
Liber Peristeph IV, 34, 166(c) Asclep.¹

253 lines, as follows:

Liber Cathemerinon, V;
Contra Orationem Symmachi, liber primus, praefatio, 1-89.

References

Attrib Rhyme in 6 12:Liber Cathemer. V: 15, 18, 19, 28, 39, 52, 57, 72, 97,
113, 125, 141, 144, 145, 147, 148, 157, 164.
Con. Or. Sym. praefat: 2, 5, 6, 9, 19, 33, 34, 41, 60, 64¹ Asclepiad Minor only

Prudentius (Cont'd)

Unrel. Rhyme in 6 12

Liber Cathemer. V: 16, 135

(v) Endelechius

Asclep. (Minor)

132 lines - De Mortibus Boum (Anthologia Latina, 893)

References

Attrib. Rhyme in 6 12:

~~1~~, 129

Unrel. Rhyme in 6 12:

~~1~~, 6. 7. 25. 78. 83.

(vi) Claudian

Claudii Claudiani Carmina
(Monumenta Germ. Hist., Auctorum Antiquissimorum)

(a) A1¹¹

41 lines: 1 (XI), p. 119 (*Fescenn. da Nupt. Honor. Augusti*)

References

Attrib. Rhyme in 5 11:

~~11~~ 5. 17. 25

No Unrel. Rhyme in 5 11

(b) Asclep. (Minor)

37 lines: IV (XIV), p. 123 (" ")

References

Attrib. Rhyme in 6 12:

~~1~~ 28

No Unrel. Rhyme in 6 12

B. Greek(i) Miscellaneous Early Poets

(Anthologia Lyrica Graeca)

386 pentameter lines, as follows:

Callinus:	1
Tyrtaeus:	3 ^a , 3 ^b , 4, 5. 6. 7. 8. 9.
Solo:	1. 2. 3. 4. 5. 7. 8. 9. 10. 11. 12. 14. 15. 16. 18. 19. 20. 22.
Mimnermus:	1. 2. 3. 4. 5. 6. 7. 10. 11. 12. 13.
Xenophanes:	1. 2. 3. 4. 5. 6. 7.
Bacchylides:	1. 2
Aeschylus:	2. 3
Sophocles:	3
Io Chius:	1. 2. 5. 6.
Dionysius Chalcus	1. 2. 3. 4
Euenus:	1. 2. 3. 4. 5
Critias:	1. 2. 3. 4. 5. 6
Plato:	1-32

References

Attrib. Rhyme at middle and end of pentameter

Callinus:	1. 13. 19
Tyrtaeus:	4. 8; 8.36;
Solo:	1.54, 64; 3.2, 12, 20; 8.4; 9.2; 14.10; 19.6;
Mimnermus:	4.2; 11.6;
Xenophanes:	1.2; 3.2
Bacchylides:	2.4;
Dionysius Chalcus	4.2;
Plato:	8.4; 9.2; 10.2; 18.2; 20.2; 26.4; 27.2;

Greek (Cont'd)

Unrel. Rhyme in the same position

Callinus:	1.21;	
Tyrtaeus:	8.28;	9.26;
Solo:	3.31;	
Xenophanes:	1.22;	6.5
Dionysius Chalcus:	4.4;	
Critias	4.25	

(ii) Theognis

378 pentameter lines = ^{Eleg. I (1-756)}
 = ^Λ (Anthologia Lyrica Graeca)

References

Attrib. Rhyme between middle and end of line

18. 40. 62. 78. 94. 132. 134. 140. 142. 176. 178. 180. 182. 244.
 250. 324. 392. 486. 632. 638. 646. 656. 684. 728. 752.

Unrel. Rhyme in the same position

8. 162. 198. 286. 338. 504. 584.

(iii) Callimachus

398 pentameter lines, as follows:-

Fragmenta:

1. 23. 24. 41. 43. 59. 63. 64. 66. 67. 69. 75. 85. 110. 112.
177. 178. 384.

Hymni et Epigrammata:

Hymnus V, p. 30¹ and Epigrammata, 1-36, 40-63.

References

Attrib. Rhyme between middle and end of line

Fragmenta:

1.12, 36, 38; 23.1; 41.3; 43.47, 55, 69, 71; 59.21; 64.4;
67.2, 10; 69.2; 75.25, 37, 43, 45, 47, 49, 65, 73, 77;
85.13; 178.8, 12; 384.8,30

Hymni et Epigrammata:

Hymnus V, p. 30: 8.12. 20. 22. 26. 32. 36. 38. 50. 60. 64. 72.
86. 100. 102. 112.

Epigrammata: 5.4; 14.2; 18.2, 6; 19.2; 20.4; 21.6;
24.2; 29.2; 30.4; 56.2; 63.2

Unrel. Rhyme in the same position

Fragmenta:

63.8; 64.10; 75.5; 178.14;

Hymni et Epigrammata:

Hymnus V, p. 30: 138; and Epigrammata: 19.2, 59.2.

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